MUSIC - UNIVERSITY OF TORONTO
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FACULTY
*of* MUSIC

UNIVERSITY
OF TORONTO

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# *Calendar 2004-2005*

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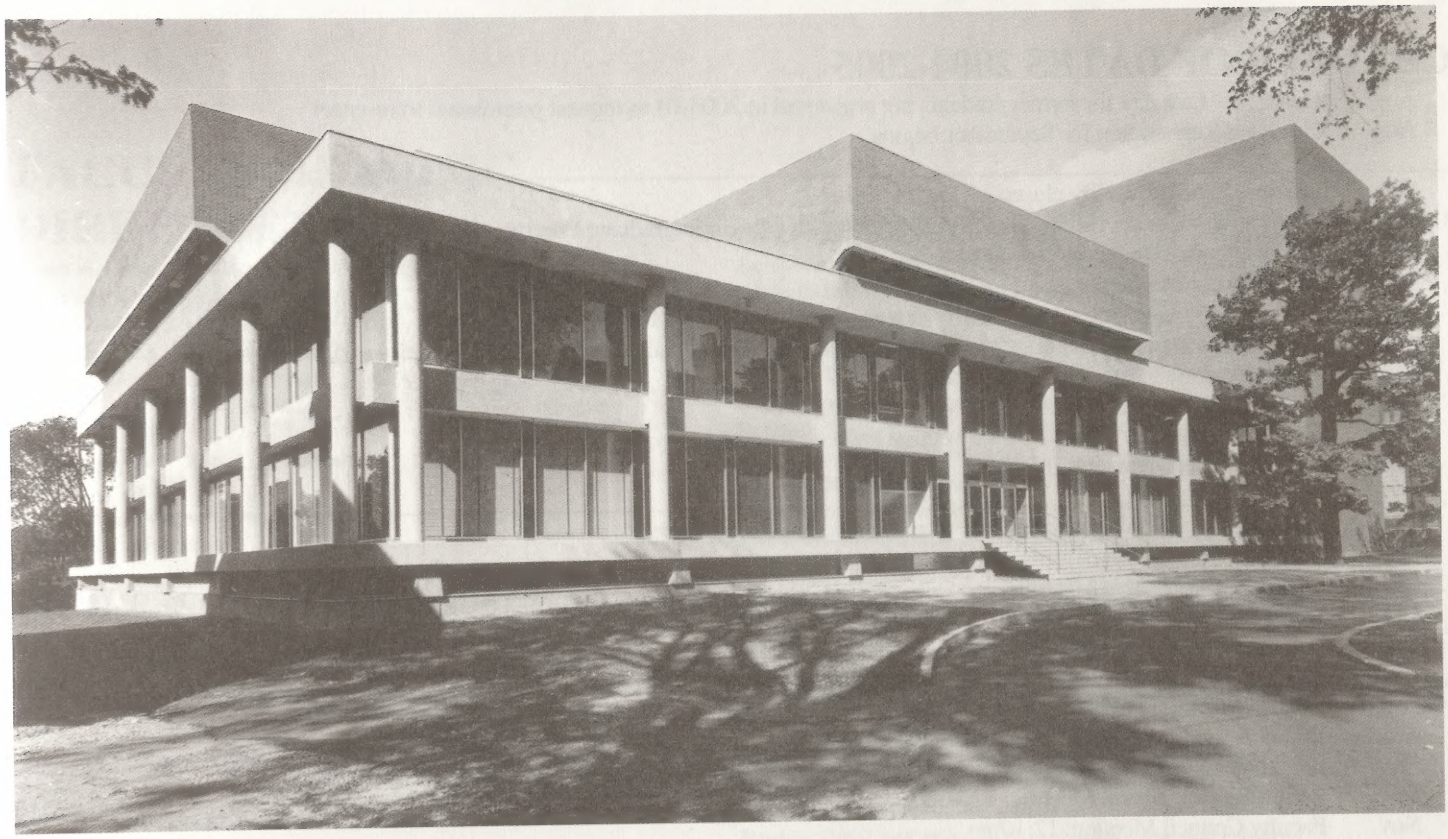
**Mailing Address:**
Faculty of Music
University of Toronto
Edward Johnson Building
80 Queen's Park
Toronto, Ontario M5S 2C5
Canada
**Website:** http://www.music.utoronto.ca

**Important Telephone Numbers at the Faculty of Music**

General Enquiries, Room 145 416-978-3750
Registrar's Office, Room 145 416-978-3740
Registrar: *Nalayini Balasubramaniam* 416-978-3740
*nalayini.maheswaran@utoronto.ca*
Information Assistant: *Julia Cleveland* 416-978-3740
*reception.music@utoronto.ca*
Undergraduate Admissions & Recruitment, Room 145
*Andrea Retteghy McGee* 416-978-3741
*undergrad.music@utoronto.ca*
Performance Office, Room 107
*Vivian Hingsberg* 416-978-3373
*performance.music@utoronto.ca*
Graduate Office & Admissions, Room 240
*Susan Ironside* 416-978-5772
*grad.music@utoronto.ca*
Opera Division & Admissions, Room 107 416-978-3746
*opera.music@utoronto.ca*



# PREFACE

Music has been a part of the University of Toronto for more than one hundred and fifty years. The first Bachelor of Music degree was granted in 1846 and the present Faculty of Music was established in 1918, the first faculty at a Canadian university for the scholarly and professional study of music. Over the years our graduates have come to occupy important positions in virtually every major musical organization in Canada and throughout the world from Berlin to Hong Kong, from Cleveland to Auckland.

The Edward Johnson Building, home of the Faculty of Music, is located on the main campus of the University of Toronto in midtown Toronto, on a subway line, and close to the city's libraries, concert halls, galleries, museums and theatres. The music library is the major research music collection in Canada and includes a vast collection of sound recordings in the Sniderman Recordings Archive. The MacMillan Theatre is a fully equipped opera house; Walter Hall is one of the city's major chamber music halls. But a music school finally depends on the people in it, and the staff of the Faculty of Music is made up of the finest scholars, composers, educators and performers with outstanding reputations in Canada and abroad.

With only about 575 students, we remain a relatively small school, one where there can be close association among students and between students and teachers. At the same time we are large enough to offer an extraordinary variety of opportunities for learning and for experiencing all kinds of music. There is not a day without a lecture, seminar, master class or performance of special note; our chamber ensembles, orchestras, contemporary music ensemble, opera program, wind ensembles, jazz ensembles, chamber singers, master chorale and women's chorus provide all students with the practical opportunities both to perform and to hear a vast range of musical repertoire as part of their studies within the Edward Johnson Building. Outside our building students have access to the entire intellectual resources of the University of Toronto, and the brilliant international concert life of the city of Toronto.

Whether your interest is to be a composer, a scholar, a performer or a teacher, this Calendar will provide all the basic information about our programs, entrance requirements, scholarships and teaching staff. Should you have further questions, please write to the Admissions Office, Faculty of Music, University of Toronto, Toronto, Ontario M5S 2C5. We will be happy to hear from you.

**DEANS OF THE FACULTY OF MUSIC**

| | | |
|---|---|---|
| 1918 | – 1927 | Augustus S. Vogt |
| 1927 | – 1952 | Sir Ernest MacMillan |
| 1952 | – 1968 | Arnold Walter (Director) |
| 1953 | – 1970 | Boyd Neel (Dean) |
| 1970 | – 1977 | John Beckwith |
| 1977 | – 1984 | Gustav Ciamaga |
| 1984 | – 1990 | Carl Morey |
| 1990 | – 1995 | Paul Pedersen |
| 1995 | – 1996 | Robert Falck (Acting Dean) |
| 1996 | – 2004 | David Beach |
| 2004 - | | Gage Averill |

# SCHEDULE OF DATES 2004-2005

| | | |
|---|---|---|
| 1 | Aug | Deadline - Last day for former students not registered in 2003-04 to request permission to re-enrol |
| 3 | Aug | Graduate Registration for September begins |
| 6 | Sept | Labour Day - University closed |
| 7-8 | Sept | Orientation - Course Counselling, Ensemble Auditions - Undergraduate Programs |
| 9 | Sept | Classes begin - Undergraduate Programs |
| 13 | Sept | Graduate courses begin |
| 15 | Sept | Students who have not paid/ officially deferred, will be removed from courses; Opera Division – Registration |
| 16 | Sept | Dean's Welcome: All School Convocation: 12:10 pm, Walter Hall - Gathering of all faculty and students |
| 16,17 | Sept | Opera Division - Auditions, Counselling |
| 20 | Sept | Classes begin - Opera Division |
| 22 | Sept | Deadline - Last day to add F and Y section code undergraduate courses |
| 28 | Sept | Faculty Council Meeting: 12:10pm |
| 1 | Oct | Final date to add full-year and September session graduate courses |
| 11 | Oct | Thanksgiving - University closed |
| 19,21 | Oct | Graduate Department Meetings |
| 25 | Oct | Deadline - Bursary applications |
| 26 | Oct | Faculty Council Meeting: 12:10pm |
| 2 | Nov | Music Education Division Meeting: 12:10pm |
| 3 | Nov | Deadline - Last day to cancel F section code undergraduate courses without academic penalty |
| 5 | Nov | Final date to drop September session full or half graduate courses without academic penalty |
| 9 | Nov | Performance Division Meeting: 12:10pm |
| 30 | Nov | Faculty Council Meeting: 12:10pm |
| 8 | Dec | Classes end - all programs. All term work in F section code courses must be submitted by this date. |
| 9-20 | Dec | Examinations, term tests - undergraduate programs |
| 22 Dec-2 | Jan | University closed |
| 3 | Jan | Classes begin - all programs |
| 16 | Jan | Deadline - Last day to add S section code undergraduate courses |
| 21 | Jan | Deadline – Last day to add January session graduate courses. |
| 25 | Jan | Faculty Council Meeting: 12:10pm |
| 29 | Jan | Deadline - Ontario University Application Centre Application for 2005-2006 undergraduate programs |
| 1 | Feb | Music Education Division Meeting 12:10pm |
| 8 | Feb | Performance Division Meeting 12:10pm |
| 11 | Feb | Deadline - Music Questionnaire for admission to 2005-2006 undergraduate programs |
| 13 | Feb | Deadline - Last date to cancel Y section code undergraduate courses without academic penalty |
| 14-18 | Feb | Reading Week - No classes, undergraduate & graduate programs |
| 22 | Feb | Faculty Council Meeting: 12:10pm |
| 25 | Feb | Deadline – final date to drop full-year or January session graduate courses without academic penalty |
| 6 | Mar | Last day to withdraw from the Faculty; Last day to cancel S section code courses |
| 12 | Mar | Opera Division - End of Winter Term |
| 14-18 | Mar | Opera Division - Winter Break |
| 25 | Mar | Good Friday – University Closed |
| 29 | Mar | Faculty Council Meeting: 12:10pm |
| 5 | Apr | Graduate Meeting |
| 8 | Apr | End of term – undergraduate & graduate programs. All term work in S, Y section courses must be submitted by this date. |
| 11 | Apr | Final examinations begin - undergraduate programs |
| 23 | Apr | Opera Division - End of Spring Term |
| 26 | Apr | Faculty Council Meeting: 12:10pm |
| 6 | May | Last Day of Final Examination period |
| 23 | May | Victoria Day - University Closed |
| 26 | May | Last Faculty Council Meeting |

# FACULTY OF MUSIC DIRECTORY

***Dean & Graduate Chair**: Gage Averill*
***Associate Dean**: Cameron Walter*
***Coordinators**:*
*Arts & Science: James Kippen*
*Graduate: Russell Hartenberger*
*History & Culture: Robin Elliott*
*Jazz*: Paul Read*
*Music Education: Lori-Anne Dolloff*
*Opera: Stephen Ralls*
*Performance: Cameron Walter*
*Theory & Composition: Gary Kulesha*

## PROFESSORS EMERITI

William Aide *B.S. (Juilliard) ARCT, LRCT*
John Beckwith *CM, M.MUS., MUS.DOC.*
Melvin Berman *M.M. (Hartford)*
Walter Buczynski
Ronald Chandler *M.M.E. (Indiana)*
Stephen Chenette *M.F.A. (Minnesota)*
Gustav Ciamaga *M.F.A. (Brandeis)*
Robert Falck *M.F.A., PH.D. (Brandeis)*
Doreen Hall *ART.DIP., LIC.DIP. (FRCM HON. CAUS)*
Derek Holman *D.MUS.(London)FRAM,FRCO,FRSCM,FRCCO*
Andrew Hughes *M.A., D.PHIL. (Oxon)*
Talivaldis Kenins *B.LITT.*
Edward Laufer *M.F.A. (Princeton) MUS.M. (Toronto), Professor*
Maria Rika Maniates *M.A., PH.D. (Columbia)*

Timothy J. McGee *M.A. (Connecticut) PH.D. (Pittsburgh)*

Oskar Morawetz *OC, O.ONT., MUS.DOC.*
Carl Morey *M.M., PH.D.(Indiana)*
Vladimir Orloff *B.A. (Lenin State Univ. Minsk), M.A. (Bucharest)*
Paul Pedersen *M.MUS., PH.D. (Toronto)*
Robert Rosevear *M.M.*
Ezra Schabas *M.A.*
John Weinzweig *OC, O.ONT, M.M., MUS.D., LL.D*
David Zafer

## HISTORY & CULTURE OF MUSIC

*Gage Averill B.A. (Washington), PHD. (Washington) Professor*
*Robin Elliott M.A., PH.D. (Toronto) Associate Professor and Jean Chalmers Chair in Canadian Music & Divisional Coordinator*
*William Bowen M.A., PH.D. (Toronto) Associate Professor*
*M. Celia Cain A.M., PH.D. (Chicago) Associate Professor*
*Caryl Clark M.A., PH.D. (Cornell) Associate Professor*
*John Haines PH.D.(Toronto) Assistant Professor & Canadian Research Chair*
**Gregory Johnston M.A., PH.D. (UBC) Associate Professor*
*Gaynor G. Jones M.A., PH.D. (Cornell) Associate Professor*
*James Kippen PH.D. (Belfast) Associate Professor*
*John Mayo G.T.C.L.(London),M.A.Toronto),PH.D.(Toronto) Associate Professor*
*Mary Ann Parker M.M. (& Illinois-Carbondale) PH.D. (Rochester), Associate Professor*

## MUSIC EDUCATION

*Lori-Anne Dolloff LTCL, MUS.M., PH.D. (Toronto) Associate Professor & Divisional Coordinator*
*Lee R. Bartel L.MUS. (Western Board) M.ED. (Manitoba) PH.D. Associate Professor*
Deborah Bradley *MUS.M. (Toronto)*
John Brownell *B.F.A. percussion*
Pandora Bryce *MUS.M. (Toronto) flute*
Tim Dawson *double bass*
Thomas Dowling *clarinet*
Donald Englert *saxophone*
Hildegard Froehlich, *PH.D. (Texas) Visiting Professor*
**Denise Grant PH.D. (Minnesota), Assistant Professor*
Harcus Hennigar *MUS.BAC. (Toronto) dip. (Janacek Acad, Czechoslovakia) dip. (Leningrad Acad. USSR) horn*
Brian Katz *MUS.BAC, MUS.M. (Toronto) DALCROZE CERT. (Carnegie-Mellon) guitar*
Phil Nimmons *OC , O.ONT., B.A. (UBC)*
*Doreen Rao MUS.M., PH.D. (Northwestern) Associate Professor & Elmer Iseler Chair in Conducting*
Katherine Rapoport *M.A.(Cantabury) CERT. ADV. STUDIES (Guildhall), violin*
*Jeffrey Reynolds M.A., PH.D. (Toronto) Senior Lecturer*
Clare Scholtz *MUS.M. (Toronto), oboe*
*Patricia Shand MUS.M. (Toronto) ED.D. (Illinois, Urbana-Champaign) Professor*
Larry Shields, *trombone*
John Tuttle, B.MUS. (Curtis) FAGO, FRCO, FRCCO Choral Technique
Olga Van Kranendonk *cello*
*Cameron Walter MUS.M., ED.D. (Toronto) Associate Professor*

## MUSICAL THEORY & COMPOSITION

*Gary Kulesha, Lecturer & Divisional Coordinator*
**David Beach M.M., M.PHIL., PH.D. (Yale) Professor*
*Chan Ka Nin M.MUS., D.MUS. (Indiana) Professor*
*Christos Hatzis M.M. (Eastman), PH.D.(SUNY Buffalo) Professor*
*John Hawkins M.M.A. (McGill) Professor*
*John Kruspe MUS.BAC. (Toronto), Senior Lecturer*
Larysa Kuzmenko *MUS.BAC. (Toronto)*
*Ryan McClelland PH.D. (Indiana), Assistant Professor*
*Dennis Patrick M.MUS (Toronto) Senior Lecturer*
*Alexander Rapoport MUS.DOC. (Toronto), Lecturer*

**Mark Sallmen M.A., PH.D. (Rochester) Assistant Professor*
*William Wright M.DIV. (Toronto School of Theology) FRCCO Senior Lecturer*

* on leave 2004-2005, **on leave First Term, *** on leave Second Term
Note: Names in italics are cross-appointed to the Graduate Department of Music.

# OPERA

*Musical Director, Coordinator & Associate Professor:*
*Stephen Ralls* M.A. (Oxon) A.R.A.M. (London), *Senior Lecturer*
*Resident Stage Director: Michael Patrick Albano*
*Head Coach & Conductor: Sandra Horst M.M. , Senior Lecturer*
*Music Staff:* Susan Ball, Kate Carver, Andrea Grant, Stuart Hamilton C.M., Carol Isaac, Bruce Ubukata
*Stage Director*: David Ambrose, Maer Powell
*Choreographer/Movement*: Allison Grant
*Language Instructors*: Stuart Hamilton *C.M. (French),*
*Stephen Ralls M.A.(Oxon) A.R.A.M. (London) (English),*
Clara Carletti *(Italian)*, Eraine Schwing-Braun *(German)*
*Instructors*: Kelly McEvenue *(Alexander Technique),*
Dawn Rivard *(Makeup),* Iain Scott M.A. (Opera Education)
Director of Theatre Operations: Fred Perruzza
Director Emeritus: Constance Fisher

# PERFORMANCE

*Cameron Walter MUS.M., ED.D. (Toronto) Professor & Divisional Coordinator*

**Accordion**

Joseph Macerollo *M.A. (Toronto)*

**Conducting**

Raffi Armenian *DIP. (Academy of Music, Vienna), B.SC (London), HON.DOC. (Wilfred Laurier), OC Director of Orchestral Activities*
*Doreen Rao MUS.M., PH.D. (Northwestern) Associate Professor; Director of Choral Programs & Elmer Iseler Chair in Conducting*
**Denise Grant PH.D. (Minnesota), Assistant Professor*
*Jeffrey Reynolds M.MUS., PH.D.(Toronto)*
Ivars Taurins

**Early Music Ensembles**

Mary Enid Haines *MUS.BAC. (Toronto), M.MUS. (Toronto), ARCT, voice*
Kevin Komisaruk B.MUS , *M.MUS.,D.MUS (McGill), harpsichord, choral*
Alison Melville *MUS.BAC.PERF (Toronto), M.MUS. (Toronto) winds*
Ivars Taurins *strings, voice*

**Guitar**

Eli Kassner
Jeffrey McFadden *B.MUS. (Western), M.MUS. (Toronto)*

**Harp**

Judy Loman *art.dip.perf. (Curtis)*

**Jazz**

**Paul Read MUS.BAC.,B.ED.,MUS.M. (Toronto) Associate Professor & Director of Jazz Studies*
Phil Nimmons *OC, O.ONT., B.A. (UBC) Director Emeritus, Composition*
Terry Promane *HONS.DIP.MUS (Humber) Assistant Professor, Acting Director, arranging, trombone*
Heather Bambrick *B.MUS (Toronto) voice*
David Braid *B.MUS (Toronto) piano*
Terry Clarke *drums*
Alex Dean *saxophone, improvisation*
Donald Englert *saxophone*
David Occhipinti *guitar*
Jim Lewis *M.MUS (Louisville) ear training, 11 o'clock orchestra*
Terry Lukiwski *trombone*
Kirk MacDonald *ear training, improvisation, saxophone*
Lisa Martinelli *MUS.BAC. (Toronto), B.Ed. (Toronto) voice*
Bob McLaren *B.A. (McMaster) drums*
Mike Murley *B.F.A. (York) saxophone*
Dave Niell *MUS.BAC.PERF. (Toronto), materials*
Roy Patterson *B.F.A. (York), M.MUS. (McGill) guitar, ear training*
Chase Sanborn *trumpet*
Kevin Turcotte *MUS.BAC. (Toronto) trumpet*
Jim Vivian *bass*
Gary Williamson *piano*
David Young *bass*

**Organ**

John Tuttle *B.MUS. (Curtis) FAGO, FRCO, FRCCO University Organist*
Patricia Phillips-Wright *M.F.A. (CARNEGIE-MELLON), D.M.A. (YALE) FRCCO (HON)*
William Wright *M.DIV. (Toronto School Of Theology) FRCCO Senior Lecturer*

**BRASS**

**Horn**

Chris Gongos *B.MUS.PERF. (Alberta)*
Harcus Hennigar *MUS.BAC. (Toronto)*
Jeff Nelsen
Gabe Radford *MUS.BAC.PERF. (Toronto)*

Eugene Rittich *ART.DIP.PERF. (Curtis)*
Joan Watson *B.MUS.PERF. (UVic)*

**Trumpet**

*Jeffrey Reynolds M.MUS., PH.D.(Toronto) Senior Lecturer, Assistant Divisional Coordinator*
James Spragg *MUS.BAC.PERF. (Toronto)*
Barton Woomert

**Trombone & Euphonium**

Cameron Walter *MUS.M., ED.D. (Toronto) Associate Professor*
Jeffrey Hall
Frank Harmantas *B.SC(HONS) (Illinois), M.M.(Catholic Univ)*
Gordon Sweeney *ART.DIP.PERF. (Curtis)*

**Tuba & Euphonium**

Sal Fratia
Curtis Metcalf *MUS.BAC. (McMaster), B.ED (Toronto)*
Mark Tetreault

**STRINGS**

*Co-Heads: Shauna Rolston, Scott St. John*

**Violin**

*Scott St. John, Associate Professor*
Mark Fewer *MUS.BAC. PERF (Toronto)*
Annalee Patipatanakoon *ART. DIP. (Curtis)*
Katharine Rapoport *M.A.(Cantab.) CERT. OF ADVANCED STUDIES (Guildhall)*
Erika Raum *MUS.BAC.PERF. (Toronto)*
Mayumi Seiler
Mark Skazinetsky
Leo Wigdorchik

**Viola**

*Scott St. John, Associate Professor*
Virginia Barron
Daniel Blackman
Steven Dann
Katharine Rapoport *M.A.(Cantab.) CERT. ADV. STUDIES (Guildhall)*

**Cello**

*Shauna Rolston M.M. (Yale) Associate Professor*
Roman Borys
Simon Fryer *A.R.C..M., P.R.R.N.C.M.*

**Double Bass**
Tim Dawson
Paul Rogers

Ed Tait
David Young

## WOODWINDS

**Flute**
Dianne Aitken
Peg Albrecht *MUS.M. (Toronto)*

Susan Hoeppner *B.M.(Juilliard)*
Nora Shulman *B.A. (California State University At Northridge)*
Douglas Stewart
Camille Watts

**Oboe**
Keith Atkinson *B.M. (Indiana), M.M. (Northwestern)*
Richard Dorsey *B.M. (Boston), M.M. (Catholic University Of America)*
Clare Scholtz *B.A. (Minnesota), M.MUS. (Toronto)*

**Clarinet**
David Bourque *MUS.BAC (Toronto), ART.DIP.MUS. (Toronto), M.MUS. (Western)*
Max Christie *B.MUS.A (Western), M.MUS (Yale)*
Richard Thomson *ART.DIP (Toronto), MUS.BAC.PERF. (Toronto)*
Stephen Pierre *B.MUS (Toronto)*

Peter Stoll *M.MUS (Indiana)*
Joseph Orlowski
Joaquin Valdepeñas *M.M. (Yale)*

**Bassoon**
Fraser Jackson *B.MUS.(Eastman), M.MUS. (USC)*
Nadina Jackson *ART.DIP.(Curtis)*
Kathleen McLean *ART.DIP.PERF. (Curtis)*
Gerald Robinson *B.M. (Juilliard)*
Michael Sweeney *B.M., M.M. (SUNY at Stony Brook)*

**Saxophone**
Rob Carli
Alex Dean
Donald Englert

## PERCUSSION

*Russell Hartenberger M.MUS. (Catholic Univ),PH.D.(Wesleyan) Professor*
Robin Engelman *B.M. (Ithaca)*
Beverley Johnston *B.MUS (Toronto)*
John Rudolph *M.M. (Catholic Univ)*

## PIANO

*James Parker B.MUS., M.MUS., DMA (Julliard) Associate Professor and Rupert E. Edwards Chair in Piano*
Midori Koga, *DMA (MICHIGAN), Associate Professor*
Cameron Stowe, *DMA (Julliard), Assistant Professor*
Marina Geringas *DIP. (Latvian State Cons), M.MUS. (Moscow S.U.)*

Leslie Kinton
*John Kruspe MUS.BAC. (Toronto)*
Anton Kuerti
Larysa Kuzmenko *MUS.BAC. (Toronto)*
Boris Lysenko *MUS.DOC. (Leningrad Cons)*
Andrew Markow
Sandra Lau Martins B.A. (Stanford), M.M. (Juilliard) D.M.A. (Stanford)
Lynda Metelsky
Marietta Orlov *M.A.PERF.*
Patricia Parr *ART.DIP.PERF. (Curtis)*
Alma Petchersky *ARCM (Royal College of Music-London, UK)*
Tanya Tkachenko
Boyanna Toyich *MUS.BAC., ARCT*
Lydia Wong *MUS.BAC. (Toronto), CONCERT RECITAL DIP. (Guildhall)*

## VOICE STUDIES

*Lorna MacDonald B.ME. (Dalhousie), M.M. (Voice Performance) (New England Cons.) Professor, Head of Voice Studies & Lois Marshall Chair in Voice*
**Darryl Edwards B.MUS,B.ED,M.MUS.(UWO),D.M.A.(Michigan) Associate Professor*

Peter Barnes *B.ED. (Manitoba) DIP.OP.PERF. (Toronto)*
JoAnne Bentley *B.A.(HONS), B.MUS (UBC), M.M.A. (Musicology), M.M.A. (Voice Performance) (McGill)*
Lynn Blaser *B.A. (York) ARCT, DIP.OP.PERF. (Toronto)*
Douglas Bodle *Oratorio*
Russell Braun *Lieder*
Ginette Duplessis *French Melodie*
*Sandra Horst Italian/English Masterclass*
Patricia Kern
*Che Anne Loewen B.A. (Winnipeg), B.MUS. (Laurier) M.M. Vocal Accompaniment, Lyric Diction, Advanced Vocal Coaching*
Jean MacPhail
*Mary Morrison OC, ART.DIP.*
Eraine Schwing-Braun *German Lieder*
Elizabeth Upchurch *Advanced Vocal Coaching*

## FACULTY OF MUSIC ENSEMBLES

Early Music Ensembles
Director Alison Melville, Ivars Taurins, Kevin Komisaruk
University of Toronto Wind Ensembles
Conductors TBA, Jeffrey Reynolds
University of Toronto Guitar Orchestra
Conductor Jeffrey McFadden
University of Toronto Jazz Orchestras
Conductors Jim Lewis, Terry Promane
University of Toronto Vocal Jazz Ensemble
Conductor Lisa Martinelli
University of Toronto MacMillan Singers
Conductor Doreen Rao
University of Toronto Percussion Ensemble
Conductor Robin Engelman
University of Toronto Master Chorale
Conductor Brainerd Blyden-Taylor
University of Toronto Symphony Orchestra
Conductor Raffi Armenian
University of Toronto Women's Chorus
Conductor Robert Cooper
World Music Ensembles
Directors Gary Nagata, Fred Dunyo, James Kippen, Huaisheng Qui J.

# FACULTY OF MUSIC LIBRARY

**Kathleen McMorrow *B.A., B.L.S. (Toronto) Librarian*
Suzanne Meyers Sawa *B.MUS. (Wittenberg), M.A., M.L.S. (Toronto) Assistant Librarian*
Sniderman Recordings Archive
John Fodi *B.A., M.MUS., M.L.S. (Toronto) Technical Services Librarian*
Library Technical Staff
Elizabeth Fodi
David James *B.MUS. (Toronto)*
David Krupka *B.A. (Western)*
Jay Lambie *MUS.BAC.PERF. (Toronto)*
Jan MacLean *B.A., M.L.S. (Toronto) Circulation Supervisor*

Bryan Martin *B.MUS., M.A. (Toronto)*
Jennifer Panasiuk *B.N. (Manitoba), B.MUS. (Toronto)*
Joanne Potma
Melania Varcabet
Karen Wiseman *B.A., M.L.S. (Toronto) Performance Collection*

# ADMINISTRATIVE STAFF

Nalayini Balasubramaniam *B.Sc. (Toronto) Registrar*
Marilyn Brown *MUS.BAC. (Toronto) Director of Development & Alumni Relations*
Gordon Christie *Piano Technician*
Julia Cleveland *MUS.BAC.PERF.(Toronto), Information Assistant to the Registrar's Office*
Mary Ann Griffin *B.A. (Toronto), ARCT Concert Manager*
Vivian Hingsberg *B.MUS.(Queens) Performance Administrator*
Sally Holton *B.Math. (Waterloo) MBA (Toronto) Assistant to the Dean*
Susan Ironside *Administrator, Graduate Dept*
Joe Lesniak *Building Manager*
Andrea McGee *B.A. (Dalhousie) Admissions and Recruitment Officer*
Fred Perruzza *Director of Theatre Operations*
May Tsang *Business Officer*
Aaron Wong *B.M.(Peabody), M.M. (Juilliard), M.A. (New York) Publicity Officer*

**CENTRE FOR ADVANCED STUDIES IN CHORAL MUSIC**
Director Doreen Rao, *Elmer Iseler Chair in Conducting*

**INSTITUTE FOR CANADIAN MUSIC**
Director Robin Elliott, *Jean A. Chalmers Chair in Canadian Music*

**CANADIAN MUSIC EDUCATION RESEARCH CENTRE**
Director Lee Bartel

**MICHAEL AND SONJA KOERNER DISTINGUISHED VISITOR IN COMPOSITION**
2004 Gilles Tremblay

**ROGER D. MOORE DISTINGUISHED VISITOR IN COMPOSITION**
2003 Mario Davidovsky
2004 Joseph Schwantner

**WILMA & CLIFFORD SMITH VISITOR IN MUSIC**
1986 Jon Vickers CC, D.LITT
1987 Sir Michael Tippett O.M.
1988 Claude Frank
1990 John Poole
1991 Richard Bradshaw
1992 Jeanne Lamon
1993 Jean Sinor
1994 Edith Wiens
1995 Kenny Wheeler
1996 Maynard Solomon
1997 Allan Monk / Peter Oundjian
1998 Sir David Willcocks, choral conducting
Jose Luis Garcia
1999 Donald Mitchell
2000 Jane Coop
Anton Kuerti
Jim McNeeley
2001 Alexander Goehr, composition
Ben Heppner O.C., voice
2002 Pamela and Claude Frank
2003 Eastman Brass

**JOHN STRATTON VISITOR IN MUSIC**

2001 Martin Isepp, piano
2002 Marilyn Horne
2003 Martin Isepp, Elly Ameling, voice

**VISITING ARTISTS**
St. Lawrence String Quartet
Gryphon Trio

**2003-04 MASTER CLASSES**
Berlin Philharmonic Quartet, strings
Russell Braun, opera
Michael Burritt, marimba
Angela Cheng, piano
Yoon Choi, voice
Vincent Cichowitz, brass
Terry Clarke, drums
Michael Colgrass, performance skills
Derek Conrod, horn
Marc Engelhardt, bassoon
Gerald Finley, voice
Rivka Golani, viola*
Richard Goode, piano
John Griffiths, tuba
Stuart Hamilton, opera
Mike Herriot, trumpet
Martin Isepp, opera
David Jalbert, piano
Yolanda Kondonassis, harp
Pat LaBarbera, saxophone
Peter Leitch, guitar
Jens Lindemann, trumpet
John MacLeod, trumpet
Leslie Mitchell-Clarke, business of music
Ben Monder, guitar
Nexus, percussion
PJ Perry, saxophone
Rich Perry, saxophone
Petersen Quartet, strings
Jim Snidero, saxophone
Jennifer Snow, piano
Tokyo Quartet, strings
Alain Trudel, trombone
True North Brass, brass
Vogler Quartet, strings
Joan Watson, horn
Ying Quartet, strings

**Masterclasses and Lectures at the Faculty of Music are generously supported by:**
**The Florence Moon and Herman Briegel Trust Fund,**
**The J. P. Bickle Master Class and Lecture Endowment,**
**The Kenneth Peacock Memorial Lecture Series,**
**Long and McQuade, Music Toronto,**
**The Women's Musical Club and Yamaha Canada Music**

# IMPORTANT NOTICES

### Changes in Programs of Study / Courses

The programs of study that our calendar lists and describes are available for the year(s) to which the Calendar applies. They may not necessarily be available in later years. If the University or the Faculty must change the content of programs of study or withdraw them, all reasonable possible advance notice and alternative instruction will be given. The University will not, however, be liable for any loss, damages, or other expenses that such changes might cause.
For each program of study offered by the University through the Faculty, the courses necessary to complete the minimum requirements of the program will be made available annually. We must, however, reserve the right otherwise to change the content of the courses, instructors and instructional assignments, enrolment limitations, pre-requisites and co-requisites, grading policies, requirements for promotion and timetables without prior notice.

### Regulations and Policies

The University has several policies that are approved by the Governing Council and which apply to all students. Each student must become familiar with the policies. The University will assume that he or she has done so. The rules and regulations of the Faculty are displayed here. Applicable University policies are either fully displayed here or listed here. In applying to the Faculty, the student assumes certain responsibilities to the University and the Faculty and, if admitted and registered, shall be subject to the rules, regulations and policies cited in the Calendar, as amended from time to time.

### Enrolment Limitations

The University makes every reasonable effort to plan and control enrolment to ensure that all of our students are qualified to complete the programs to which they are admitted, and to strike a practicable balance between enrolment and available instructional resources. Sometimes such a balance cannot be struck and the number of qualified students exceeds the instructional resources that we can reasonably make available while at the same time maintaining the quality of instruction. In such cases, we must reserve the right to limit enrolment in the programs, courses, or sections
listed in the Calendar, and to withdraw courses or sections for which enrolment or resources are insufficient. Notice and alternative instruction will be given. The university will not be liable for any loss, damages, or other expenses that such limitations or withdrawals might cause.

### Copyrighting Instructional Settings

If a student wishes to tape-record, photograph, video-record or otherwise reproduce lecture presentations, course notes or other similar materials provided by instructors, he or she must obtain the instructor's written consent beforehand. Otherwise all such reproduction is an infringement of copyright and is absolutely prohibited. In the case of private use by students with disabilities, the instructor's consent will not be unreasonably withheld.

### Person I.D. (Student Number)

Each student at the University is assigned a unique identification number. The number is confidential. The University, through the Policy on Access to Student Academic Records, strictly controls access to Person I.D. numbers. The University assumes and expects that students will protect the confidentiality of their Person I.D.'s.

### Fees and Other Charges

The University reserves the right to alter the fees and other charges described in this calendar.

# UNDERGRADUATE ADMISSION INFORMATION

Students wishing to enrol in the Faculty of Music must be academically admissible to the University of Toronto, and are required to apply for formal admission to the University. Musical admissibility is assessed by the Faculty of Music on the basis of an audition/interview. Before an audition/interview is arranged, the Faculty of Music Admissions Office must receive the completed Music Questionnaire. Questionnaires must be received by **February 11, 2005** (for the following September).

### Music Information and Questionnaire

Admissions & Recruitment Office
Faculty of Music, University of Toronto
80 Queen's Park
Toronto, Ontario M5S 2C5
TELEPHONE: (416) 978-3741, FAX: (416) 946-3353
E-mail: undergrad.music@utoronto.ca
Website: www. music.utoronto.ca

### Official University of Toronto Application Forms/Academic and Residence Information - Deadline January 29, 2005

Admissions & Awards
University of Toronto
315 Bloor Street West
Toronto, Ontario M5S 1A3
TELEPHONE: (416) 978-2190
Website: www.adm.utoronto.ca/adm

## ACADEMIC REQUIREMENTS

*The University of Toronto reserves the right to determine whether or not credentials of degree-granting institutions in Ontario meet the standards for admission to University of Toronto programs.*

### Bachelor of Music Degree Program in Composition, Music Education, History & Theory

**OAC Curriculum**
Completion of a minimum of 30 credits for the Ontario Secondary School Diploma, with a minimum of 6 Ontario Academic Courses (OAC) is required. One OAC must be English OAC I / anglais I or II.

**New Curriculum**
English (ENG4U)
5 Additional U or M courses

### Bachelor of Music Degree Program in Performance and Artist Diploma

**OAC Curriculum**
Minimum requirement: Completion of the Ontario Secondary School Diploma (a minimum of 30 credits). Five of these courses must be at the Grade 12 Advanced level (not including Music). Ontario Academic Courses (OAC) are not required but will be factored in. Consult with the Admissions Officer for details.

**New Curriculum**
English (ENG4U)
5 Additional U or M courses
Students who are required to present an acceptable English Facility test result are exempt from the OAC English/English (ENG4U) requirement and may substitute another OAC/Grade 12 U/M course.

## OUT-OF PROVINCE STUDENTS

Please consult the Admissions and Awards website at www.adm.utoronto.ca/adm.

## ENGLISH REQUIREMENTS FOR FOREIGN APPLICANTS

In addition to satisfying the published academic requirements, candidates whose first language is not English and who have not studied in an English language school system for more than four full years, will be required to present proof of English facility by achieving appropriate standing on one of the following tests:

- Michigan English Language Assessment Battery: minimum score 85
- Test of English as a Foreign Language (TOEFL) and the Test of Written English (TWE): minimum requirement is a total score of 600 on the TOEFL PBT, together with at least 5.0 on the TWE. For the computer based TOEFL CBT exam, the minimum requirement is a total score of 250, together with at least 5.0 on the essay.
- International English Language Testing System (IELTS): minimum is an overall band of 6.5, with no band below 6.
- University of Toronto Certificate of Proficiency in English (COPE) Test: minimum of 5 with no zero and at least a 2 in writing.

## ADMISSION REQUIREMENTS FOR MATURE STUDENTS

Candidates who are at least twenty years of age and who have never completed Ontario OAC, or its equivalent, and who have resided in Ontario for at least one year as a Canadian citizen or permanent resident, may request consideration for admission as non-matriculants.
Proof of age is required, as well as completion, with high standing, of at least one of the Academic Bridging courses offered by Woodsworth College, University of Toronto. Information is available from Woodsworth College at (416) 978-2415.

## MUSICAL REQUIREMENTS

### All Programs

***Auditions*** are held from in March and April. All students must submit their completed Music Questionnaire by February 11, 2005. Audition programs will be approved by the Faculty of Music before an audition date will be assigned. All applicants must supply their own accompanist. Applicants living more than 400 km (250 miles) from Toronto may submit a recorded audition. A $60 non-refundable fee is levied for the application procedure and audition.
***Interview (held at the time of the audition)*** Candidates are interviewed about their general musical knowledge, goals, and interests; sight reading, brief tests on ear discrimination and theoretical skills will be conducted.
***Theory*** All applicants are expected to have completed RCM Grade 2 Rudiments and RCM Grade 3 Harmony (or an acceptable equivalent). Candidates without these qualifications will write a Special Entrance Examination in Theory, set by the Faculty of Music.
***Keyboard proficiency is not an admission requirement*** for the Faculty of Music. However, students whose major instrument is not piano will find that piano skills at the level of Grade 3 (RCM) or equivalent will assist them in their studies.

## TRANSFERRING TO THE FACULTY OF MUSIC

The audition/interview determines the year into which the candidate is admitted. Candidates must complete a minimum of two full years of study in the Faculty of Music in order to earn a University of Toronto degree or diploma. Candidates admitted to an upper year will be given transfer credit in Applied Music and Major Ensemble only, up to the year they are admitted into. All other courses taken at another post-secondary institution will be assessed for transfer credit on the basis of individual course content, grade achieved and equivalency to courses relevant to the student's program at the Faculty of Music. Transfer credits are processed in August, after an offer of admission has been made and accepted.

The guidelines for maximum allowable transfer credits are as follows:
a) Candidates who have completed a post-secondary degree/diploma may be granted transfer credits to a maximum up to a quarter of their total degree requirement credits and up to a third of their total artist diploma requirement credits.
b) Candidates who have not completed a degree/diploma from another accredited post-secondary institution may transfer a maximum number of credits equivalent to the year and program of admission. Candidates admitted into first year of a program may be able to transfer a maximum of four credits.

Exemption tests are offered by the Theory Division for first and second year required theory courses (Materials of Music Ia, Ib & Materials of Music IIa, IIb) during Registration week. Transfer students with prior theory background are encouraged to write these exemption tests.

### Visiting Student

Students wishing to complete their last year at the Faculty of Music or to visit for a year while receiving their degree from another institution must audition*, present a "Letter of Permission" and official transcripts from their home university, and meet the academic requirements of the University of Toronto. An academic advisor from the home university should be consulted with regard to the equivalencies of courses offered here at the Faculty of Music, to ensure concordance with degree requirements. Applications for Visiting Students are available from the Faculty of Music Admissions Office, and are due by February 11, 2005 if an audition is required, and by July 29, 2005** if no audition is required. All programs begin in September.

* An applicant is only required to audition if requesting admittance to applied music and/or performance courses.
**Applying early is recommended, as space availability is an issue.

# FEES

Tuition fees are established by the Governing Council of the University of Toronto and are set out in detail in the Schedule of Fees.
The two components of the annual fees are: Academic (including instruction and library), and Incidental Fees (including Athletics, Hart House, Health Service, and Student Organizations).
Additional fees may also be assessed to cover special services.

**Fees are subject to change at any time by approval of the Governing Council.** The following information is intended only as a general guide and may be superseded by that in the Schedule of Fees, which should be consulted for accurate, detailed information.

**Method of Payment:** Payment must be made in Canadian funds, payable to the University of Toronto. Payment may be made at branches of most chartered banks and trust companies. Consult the Schedule of Fees for specific details.

**Payment Deadlines:** Full fees are required for registration. A minimum payment consisting of 60% of academic fees and 100% of incidental fees can be made with service charges as indicated in the Schedule of Fees. All accounts must be paid in full by January 15th. To avoid delays and long line-ups, students are advised to pay fees early at a chartered bank.

**Service Charges:** After October 15 all outstanding balances, regardless of the source of payment, are subject to a service charge of 1.5% per month (18% per annum) calculated on the 15th of each month until the account is paid in full.

**Late Registration Fee:** An administrative fee of $44 plus $5/day will be levied for students registering after the last registration date published in this Calendar.

## FEES (2003-04)

*Fees are subject to change at any time by approval of the Governing Council, University of Toronto.*

| **Undergraduate Programs** | Domestic | International |
|---|---|---|
| Academic fee | $4,107.00 | $11,948.00 |
| Non academic incidental fees | $914.44 | $914.44 |
| Music & Instrument fee | $175.00 | $175.00 |

**Fees for Foreign Students:** In accordance with the recommendations of the Government of Ontario, certain categories of students who are neither Canadian citizens nor permanent residents are charged special academic fees. Refer to the Schedule of Fees for details.

**Sanctions for Non-Payment of Fees:** Students who have not paid their accounts in full may not receive transcripts , and may not re-register in the University until these accounts are paid.

Recognized University obligations include: tuition fees; academic and other incidental fees; residence fees and other residence charges; library fines; Bookstore accounts; loans made by colleges, faculties or the University; Health Service accounts; unreturned or damaged instruments, musical scores, materials and equipment; orders for the restitution of property or for the payment of damages and fines imposed under the authority of a divisional discipline policy.

## LIBRARY FINES

| | | |
|---|---|---|
| Lost books | | $145.00 |
| Lost bound serials | | $245.00 |
| Lost unbound serials | | $75.00 |
| Damaged books and serials | | $45.00 |
| Overdue fines: | Books and serials | 0.50/day |
| | Short-term loans books/serials | 0.50/hr |
| | Short-term loans beyond 24 hrs | 7.50/day |
| | Reserved/Recall books/serials | 2.00/day |

## MISCELLANEOUS FEES

| | |
|---|---|
| Application/Audition Fee - Undergraduate | $60.00 |
| Advanced Certificate in Performance | $75.00 |
| Copies of Records | $15.00 |
| Copy of Exam | $13.00 |
| Exam Script | $13.00 |
| Exchange Prog. Processing Fee | $100.00 |
| Extra Calendar | $4.00 |
| Late Registration (requires approval) | $44.00plus$5/day |
| Letter of Confirmation | $7.00 |
| Letter of Permission | $25.00 |
| Locker/lock rental | $30.00 |
| Music & Instrument Fee | $225.00 |
| Petition to re-read exam | $36.00* |
| Recital Recording Fees | $45.00** |
| Replacement Diploma | $51.00 |
| Mailing of Diploma | $10.00 |
| Replacement T Card | $12.00 |
| Re-instatement | $61.00 |
| Re-registration | $24.00 |
| Special Examinations | $70.00 |
| Special Studio Key/ Specific Instruments | $25.00 |
| Student System Access Fee per session | $15.00 |
| Tax Receipts (Duplicates) | $ 5.00 |
| Transfer Credit Assessment Fee | $30.00 |
| Transcripts | $10.00 |

* = *Refundable, if decision is in student's favour*
** = *Compulsory fee associated with Recital*
Materials fees may be charged for certain courses.

### Transcripts of Records

Copies of transcripts are issued only at the student's request. Requests should be submitted on-line at **www.rosi.utoronto.ca**. They can also be requested in writing, or in person, to the **University of Toronto Transcript Centre, Room 1006, Sydney Smith Hall, 100 St. George Street, Toronto, Ontario M5S 3G3, Phone: 416-978-3384.** The cost is $10.00 per copy. The fee must accompany the request. There is no charge for transcripts issued within the University. Transcripts are not issued for students who have outstanding financial obligations with the University.

# STUDENT SERVICES

## ACADEMIC AND PERSONAL COUNSELLING

Students may seek advice and help from many sources within the Faculty and the University.

In the **Faculty of Music** the **Associate Dean** and **Registrar** are always willing to talk with students on any matter of concern; academic, emotional, financial, domestic or personal problems. Students having difficulties with any course should not hesitate to bring this to the attention of the instructor. The Divisional Coordinators are available to provide additional assistance with academic problems. **Edward Johnson Building, Registrar's Office, Room 145 Phone: 416-978-3740**

Within the Koffler Student Services Centre is:
**The Counselling and Learning Skills Services** which provides students with professional counseling for personal concerns such as anxiety, depression, relationship problems, emotional trauma from abuse or assault, prolonged stress. Client confidentiality is strictly observed.

The Learning Skills program includes lectures, workshops, and individual consultations on a variety of learning skills such as time-management, textbook reading, note taking, etc. Counsellors are available by appointment or at the Learning Skills Drop-In Centre and Resource Library for assistance in developing study strategies, writing skills, and so on. These services are available in the Koffler Student Services Centre. To arrange an initial consultation, drop in or phone 416-978-7970.
**Koffler Student Services Centre, 214 College Street., Room 111. Phone: 416-978-7970. For further information visit: www.library.utoronto.ca/calss**

## HEALTH SERVICES

University of Toronto Student Health Services offers a comprehensive range of medical assistance that includes medical referrals, immunization, travel education, sexual and health care. This service is completely confidential and does not become part of a student's academic file. There is no charge to students for this service.
**Koffler Student Services Centre, 214 College Street** **Medical: 416-978-8030** www.utoronto.ca/health/

## PSYCHIATRIC SERVICES

The Psychiatric Service offers assessment and/or treatment for students with emotional and psychological concerns such as anxiety, depression, obsessions and

compulsions, phobias, relationship difficulties, eating and body image issues, attention and/or concentration problems, problems with sleep and substance abuse. Clinical staff possess expertise in a wide variety of therapeutic methods including individual, couple and group psychotherapy. This is a confidential service available to all full and part-time students who have paid their incidental fees and is fully covered by OHIP, other provincial insurance plans or the University health insurance plan. No referral is necessary. To make an appointment, drop in or call 416-978-8070.
**Koffler Student Services Centre, 214 College Street.** **Psychiatric services: 416-978-8070** **www.utoronto.ca/psychservices**

## ACCESSIBILITY SERVICES: PROGRAMS AND SERVICES FOR PERSONS WITH A DISABILITY

University Commitment: The University, in its statement of institutional purpose states: " The University of Toronto is dedicated to fostering an academic community in which the leaning and scholarship of every member may flourish with vigilant protection for individual human rights, and a resolute commitment to the principles of equal opportunity." The University will make every attempt to provide reasonable and appropriate accommodations to persons who have disabilities. Faculty and staff carry a responsibility for creating and maintaining an inclusive environment in their teaching and work settings and responding appropriately to requests for accommodation of a disability. Accessibility Services provides support and advice for faculty and staff regarding appropriate accommodations, information about disabilities, and community resources.

Responsibilities of Students who have Disabilities: Students who request accommodations for their academic programs and related activities at the University are obligated to disclose their disabilities to the respective campus Services for Students with Disabilities, and request accommodations in a timely manner to facilitate the implementation of support and services. It is vitally important that students discuss their needs as early as possible with the Service in order to put accommodations in place. Students must present relevant and up-to-date documentation, as outlined on the website, from an appropriate health care professional.

Support Services For Students: There are offices on all three U of T campuses that work to facilitate the inclusion of students with disabilities into all aspects of University life. The focus is on skills development, especially in areas of self-advocacy and academic skills. Services are provided to students who have a physical, sensory, or learning disability, mental health disability, acquired brain injury or chronic health condition as well as students who have temporary disabilities such as a broken dominant arm. The office is located at within the **Robarts Library, 130 St. George Street, 1st Floor.**
**Phone: 416-978-8060 TDD: 416- 978-1902 Fax: 416-978-8246** **Email:** disability.services@utoronto.ca **http://disability.sa.utoronto.ca**

## CAREER CENTRE

The Career Centre, located within the Koffler Student Services Centre, provides career counselling and employment services to students and recent graduates. Counsellors are available to assist students in the investigation of careers, clarification of goals and the development of employment-related skills through workshops and individual appointments. The Career Resource Library is a valuable resource in the formulation of career plans and in the search for employment. It includes calendars for universities and colleges in Canada, the U.S., and overseas, as well as a wealth of information on occupations, career planning and related subjects. During the academic year, the Centre sponsors a series of workshops. Permanent employment is available to graduating students through the On-Campus Recruitment Program and the Permanent Employment Service. Summer and part-time jobs are also posted at the Centre.
**Career Services, Koffler Student Services Centre, 214 College Street.** **Phone: 416-978-8000** **www.careers.utoronto.ca**

## STUDENT HOUSING SERVICE

The Student Housing Service and its website serve as a year-round source of up-to-date residence information as well as other information to assist students locate and arrange suitable housing. The office maintains a registry of available rental accommodation in Toronto, offers general information about housing and landlord-tenant related issues, and conducts workshops and offers guidance to students looking for suitable housing off-campus. **Student Housing Service, Koffler Student Services Centre, 214 College Street.** **Phone: 416-978-8045** **Fax: 416-978-1616** **www.library.utoronto.ca/housing_service/**

## FAMILY CARE OFFICE

Many students balance family obligations with their studies. The University of Toronto is committed to fostering a "family friendly" learning and working environment. The Family Care Office & Resource Centre provides counselling and referral services to students dealing with child care, elder care, maternity leave, and other family care issues. Additional services offered include a newsletter, workshops, seminars and guest speakers. The drop-in resource centre contains a library of material on family issues. Community Program and Support Group information is also available. The Family Care Office & Resource Centre is located within the **Koffler Student Services Centre, 214 College Street.** **Phone: 416-978-0951** **www.library.utoronto.ca/familycare**

## ABORIGINAL STUDENT SERVICES

Aboriginal student services and programs (First Nations House) specialize in providing culturally appropriate services to Aboriginal students and is the heart of the aboriginal community at the University of Toronto. Programs include recruitment and liaison, academic counselling and planning, admissions advocacy, personal counselling, academic tutoring, student housing referrals, library resource centre, scholarships and bursaries, financial planning, cultural seminar series, elder-in-residence, and day care referrals.
The Native Student's Association hosts Purification Lodge ceremonies, cultural events, feasts and workshops, social gatherings, and sports events. Call 416-978-1042.
**First Nations House, Borden Building North, 563 Spadina Avenue, 3rd Floor, Phone: 416-978-8227.** **www.fnh.utoronto.ca**

## INTERNATIONAL STUDENTS CENTRE (ISC)

The ISC is the primary source of support for international students. The staff have special knowledge and experience in such areas as immigration, regulations, health insurance, non-resident income tax, customs, emergency financial aid, etc. The ISC produces a newsletter, coordinates social activities and trips, provides personal counselling, reception and orientation services, and a buddy program.
**International Students Centre, 33 St. George Street.** **Phone: 416-978-2564.** **www.library.utoronto.ca/isc**

## SEXUAL HARASSMENT, EDUCATION, COUNSELLING AND COMPLAINT OFFICE

The University of Toronto does not tolerate any form of sexual harassment and is actively endeavouring to provide an environment free of it. The Sexual Harassment

Education, Counselling & Complaint Office was established to educate the University community on this issue. The Sexual Harassment Office provides information, advice and support to all members of the University community regarding complaints through the *Policy and Procedures: Sexual Harassment*. The Officer provides counsel and assistance to both the complainant and the respondent in a formal complaint, and acts as a nonpartisan mediator.
To receive further information, or to file a complaint, contact the **Sexual Harassment Education, Counselling & Complaint Office, University of Toronto, 40 Sussex Ave, 3rd floor, Toronto, Ontario M5S 1J7. Phone: 416-978-3908 Fax: 416-971-2289 www.library.utoronto.ca/equity/sxh.htm**

## OFFICE OF THE UNIVERSITY OMBUDSPERSON

As part of the University's commitment to ensuring that the rights of its individual members are protected, the University Ombudsperson investigates complaints unresolved through regular University channels. The Ombudsperson offers advice and assistance and can recommend changes in academic or administrative procedures where this seems justified. In handling a complaint, the Ombudsperson has access to all relevant files and information and to all appropriate University officials. The Ombudsperson handles all matters in strict confidence, unless the individual involved approves otherwise. The Ombudsperson is independent of all administrative structures of the University and is accountable only to Governing Council.
**Office of the University Ombudsperson, University of Toronto, 222 College Street, Suite 161, Toronto, Ontario, M5T 3J1.**
**Phone: 416- 978-4874 Fax: 416-978-3439 E-mail: ombuds.person@utoronto.ca**

## FACULTY OF MUSIC UNDERGRADUATE ASSOCIATION

The Faculty of Music Undergraduate Association (FMUA) is the official undergraduate organization in the Faculty of Music. The object of the FMUA is "to promote the interests of undergraduates in the Faculty of Music, cultivate relations between the faculty and the student body in University activities, and to further goodwill among the members themselves."
Officers are elected annually, and along with appointed committee chairpersons, form the Executive Committee. Various standing committees are responsible for planning and coordinating a number of student functions. The President of the Association is an ex-officio member of the Faculty Council, and the Association organizes the election of student members to Council. **Edward Johnson Building, Room 117D Phone: 416 -978-0313**

# FINANCIAL ASSISTANCE

The Faculty of Music offers a broad range of scholarships and awards to registered students and has a Bursary fund available to assist students requiring financial aid. Students entering first year in the Faculty of Music undergraduate programs are also eligible for University of Toronto Admission Scholarships; application information is available in most Ontario secondary schools or may be obtained from the University of Toronto's Admissions & Awards Office.
During the academic year students may take advantage of employment opportunities within the Faculty of Music: orchestra manager/librarians, house managers, cloakroom attendants, ushers, library assistants, occasional office assistance. Requests for student musicians for events within the University and outside are also posted. Details are available in the Office of the Associate Dean, or the Library (for student assistants).

## GOVERNMENT STUDENT ASSISTANCE PLANS

### FULL TIME STUDENTS

**Ontario Student Loans Plan:** The Ontario Student Assistance Program (OSAP) is available to Ontario residents who are Canadian citizens or permanent residents to assist with educational and living expenses. OSAP loans are interest-free and non-repayable while the student remains enrolled in full-time studies. The Loan Forgiveness Program provides the partial forgiveness of loans at graduation for students who have incurred large debt loads. Information concerning the eligibility and assessment criteria may be obtained from **Admissions and Awards, 315 Bloor St West, University of Toronto 416-978-2190.** Applications are done on-line at www.osap.gov.on.ca. It is recommended that returning students apply for OSAP assistance by May 31 and that new students apply for OSAP assistance by June 30. Out of province students apply for government assistance through their respective provinces. Application forms and information are available through Admissions and Awards.
**Ontario Work-Study Plan**: This program is funded by the University and the Ministry of Education and Training, and provides on-campus part-time employment to students with financial need in second year or higher. Eligibility information and applications are available from Admissions and Awards.
**Bursary for Students with Disabilities**: Non-repayable assistance is available OSAP recipients who have special educational expenses as a result of a disability. Information and applications are available from Admissions and Awards.

### PART TIME STUDENTS

Part-time students may also apply for OSAP assistance, however, the following programs may be of greater benefit in certain situations:
The Federal Government has established a loan program for part-time students. Unlike OSAP loans, part-time Canada Student Loans are re-payable beginning 30 days after the loan is received.
The Ontario Special Bursary Plan provides assistance to part-time students in serious financial need. Bursaries cover direct educational expenses such as tuition, books and transportation. Further information and application forms may be obtained from Admissions and Awards.

### General Information

The policy on student financial support, as a principle, states that "no student admitted to a program at U of T should be unable to enter or complete the program due to lack of financial means. This policy applies to Canadian citizens and permanent residents only. It also expects that students needing financial assistance should consider the first means of help to be their governments' student aid schemes.

***A Bursary or Grant*** is an award given to a student who can demonstrate financial need. While need is a major consideration, a student's record must indicate that he or she would benefit from further education. **Application is necessary for a Bursary.**

***A Loan*** is granted to a student demonstrating financial need. The sum loaned must be fully repaid by the student to the loaning body at an interest rate established at the formal completion of the loan agreement. **Application is necessary for a loan.**

***A Scholarship or Prize*** is awarded to a student for high academic and musical achievement. Applications are not normally necessary for scholarships, but students should consult the detailed listings below.
When any award is granted upon standing obtained in part of the work of any academic year, the candidate must obtain standing in the work of the academic year as a whole.

## UNDERGRADUATE BURSARIES

**Faculty of Music Special Bursaries**
Open to students in all full-time undergraduate programs. Limited funds are available throughout the academic session to students who demonstrate financial need in order to continue their education. **Applications should be submitted to the Office of the Registrar no later than October 25th, 2004.**

**Dorothy M. Koldofsky Adelman Bursary** *Established 1987*
To encourage and assist students in the study of violin.

**Robert William Bygrave Voice Studies Bursary** *Established 2003*
To be awarded to one or more students in voice performance.

**Isadore Dubinsky Memorial Bursary** *Established 1988*
Established in memory of Isadore Dubinsky, for fifty years a member of the Toronto Symphony string section. Awarded to a violin student registered in a degree or diploma program, on the basis of financial need.

**Goodman-Meyer Bursary** *Established 1990*
Awarded annually to a full-time student needing assistance.

**Bernadette Graham Memorial Bursary** *Established 1987*
To be awarded to students on the basis of financial need which has arisen as the result of a serious illness.

**Hugh McKellar Bursary** *Established 1997*
Awarded on the basis of financial need to a singer or keyboard player who has demonstrated professional conduct as a musician. Preference will be given to those actively involved in church music or with a reasonable expectation to soon be doing so.

**The Hymn Society Bursary in Music** *Established 2004*
To be awarded to a keyboard or voice student in any year of study beyond the first in the Faculty of Music, based on academic achievement and demonstrated financial need. Preference will be given to a student who is interested or involved in church music, or has a reasonable expectation of soon being so, and who has displayed professional conduct.

**Boyd Neel Bursary** *Established 1983*
Awarded to gifted violin, viola, cello or double bass students in the Performance degree or diploma programs who demonstrate financial need.

**Edith Gertrude Shepherd Bursary** *Established 1991*
Awarded annually to a full-time student needing assistance.

**William Solomon Memorial Award** *Established 1997*
Established in honour of a man who could not pursue his love of music through formal studies. Awarded to any student in the Faculty of Music on the basis of financial need.

**Grad 9T7 Faculty of Music Scholarship** *Established 1997*
Awarded on the basis of financial need.

**Faculty of Music Undergraduate Campaign Scholarship** *Established 1997*
Awarded to a full-time undergraduate student in the Faculty of Music who demonstrates financial need and who, without the assistance, would not be able to continue their studies.

**University of Toronto Advance Planning for Students (UTAPS)** *Established 1996*
University of Toronto Advance Planning for Students (UTAPS) is a financial aid program for full time students who are Canadian citizens or permanent residents and are eligible for need-based government student assistance or funding from a First Nations band.

The University's Policy on Student Financial Support states that students should have access to the resources required to meet their financial needs as calculated by the Ontario Student Assistance Program (OSAP). UTAPS funding is based on OSAP methodology as it provides a uniform, verified way of assessing student need. For students who are assessed by OSAP as requiring maximum assistance and whose assessed need is not fully covered by government aid, the University will ensure that the unmet need is met. Students receiving funding from another province/territory or a First Nations band are also eligible for consideration.

## FACULTY OF MUSIC ADMISSION SCHOLARSHIPS

**Elizabeth Burton Scholarship** *Established 1975*
Awarded to a gifted student on admission to the first year of any full-time program in the Faculty of Music. *2003-04 Meaghan Allen*

**W.O. Forsyth Admission Scholarship** *Established 1985*
Awarded to a gifted pianist upon admission to the first year of any Performance program. This award is renewable in second, third and fourth years, provided first-class standing is maintained in piano Performance courses, and overall achievement is high. *2003-04 Daniel Lin; Renewal: Stephanie Baldassara, Richard Sliva, Benjamin Smith*

**Guitar Society of Toronto Scholarship** *Established 1979*
Awarded to a guitar major entering a first year program. *2003-04 Conor Brown*

**Andrew Alexander Kinghorn Scholarships** *Established 1978*
To be awarded to gifted students entering any first year program in the Faculty of Music. *2003-04 Chris Collier, Tristen De Borba, Daniel Morphy, Moksha Serrano, Melanie Steenburgh, Lucas Stephens, Taylor Strande, Amy Valyear.*

**Moe Koffman Memorial Jazz Scholarship** *Established 2001*
Awarded to an outstanding student entering the jazz performance program at the Faculty of Music. *2003-04 Stephen McFarlane*

**Mamie May Scholarships** *Established1997*
Renewable entrance scholarship, awarded annually to attract academically strong performance students who demonstrate financial need. Criteria for retaining the scholarship would include maintaining a good academic average - a minimum of 75%; ongoing performance in the assigned major ensemble; and maintaining marks above 75% in the student's applied music lesson area. *2003-04 Joel Green, Stephen McFarlane; Renewal: Trevor Bowes, Spencer deMan, David Haskins, Scott MacInnes, Kari Vanderdloot, Steven Abra, Liana Berube, Laura Chambers, Patricia Sautner, Jennifer Spleit, Marcin Swoboda*

**Donald McMurrich Memorial Scholarship** *Established 1975*
Awarded to a gifted student whose major instrument is the double bass. Preference will be given to a student entering the first year of studies in the Faculty of Music, but students in second or higher years will be considered. *2003-04 Not Awarded*

**Music Alumni Admission Scholarships** *Established 1988*
Awarded to gifted students on admission to any full-time undergraduate program. *2003-04 Christy Germsheid, Calum MacLeod*

**Arthur Edward Redsell Scholarship** *Established 1995*
Full tuition scholarship to be awarded to entering or continuing students in financial need who are specializing in organ, church, or choral music. *2003-04 Christopher Ku, Andrea Nagy, Jessica Willingham*

**Eric James Soulsby Scholarship** *Established 1985*
Awarded to a gifted student on admission to the first year of any full-time program. *2003-04 Lance McMillan*

**Arnold Walter Memorial Award** *Established 1975*
To be awarded to a student on admission to the first year of the performance degree program, who displays potential for excellence. *2003-04 Lance McMillan*

**Women's Musical Club of Toronto Scholarship** *Established 1992*
Established in memory of Mary Osler Boyd and Joan B. Wilch. Awarded annually to a gifted Canadian student entering the performance program at the Faculty of Music. *2003-04 Ashley Foot*

**Don Wright Admission Award** *Established 1979*
Awarded to a student entering the first year of full time studies; preference will be given to an instrumentalist who intends to complete the Music Education program. Gift of Dr. Don Wright. *2003-04 Farishteh Panthaky*

**University of Toronto Scholars Program** Value $3000
This program recognizes outstanding University of Toronto students in the first year of any degree program. *2003-04 Matthew Otto, Nina Penner, Sarah Steeves*

**The National Scholarship Program**
The University of Toronto National Scholarships are awarded to students who demonstrate superior academic performance, original and creative thought, and exceptional achievement in a broad context. The National Scholars are those who not only excel in academic pursuits but also have an enthusiasm for intellectual exploration and an involvement in the life of their school and community. Each secondary school is invited to nominate, on the basis of these criteria, one graduating student to receive a University of Toronto National Book Award. The winners of the Book Awards, and only these students may enter the National Scholarship Competition. Information and applications are sent to secondary schools each fall. Between fifteen and twenty of the finalists will be identified as University of Toronto National Scholars. The National Scholarships range in value from $7,500 to $12,500 each year for four years of undergraduate study. The annual value of each student's scholarship is determined on the basis of his or her financial circumstances. *2003-04 Allison Prole*

## IN-COURSE SCHOLARSHIPS

Application is not required for these awards, with the exception of the Jean Chalmers Award and the Irene Norman Faculty of Music award. **Selection is made in June, for the following September registration.**

**Holly Durant Almeida Award** *Established 1998*
Established in 1998 in memory of Holly Durant Almeida by Steelesview Public School. Awarded to a Music Education student, preferably a flautist, who has contributed to music in the community. *2003-04 Lindsay Isaac*

**Howard F. Andrews Memorial Prize** *Established 1989*
To be awarded annually to an outstanding performer in a Faculty of Music ensemble. *2003-04 James Langridge*

**Lillian Florence Blanch Scholarship** *Established 1995*
Established in 1995 with a bequest from the estate of William Francis Blanch. To be awarded each year to a talented voice student in the performance degree or Artist Diploma programs of the Faculty of Music. *2003-04 Megan Hill*

**Lloyd Bradshaw Prize** *Established 1997*
Established by family and friends and colleagues in memory of the noted choral conductor, Lloyd Bradshaw. Awarded annually to a student who shows the potential to make a significant contribution in the area of choral conducting, and who demonstrates financial need. Preference is given to a student entering the fourth year of the undergraduate Bachelor of Music program. *2003-04 Jennifer Beynon*

**Kenneth and Helen Bray Scholarship** *Established 1999*
To be awarded to an outstanding first, second, or third year student in the Music Education program who demonstrates a high level of musicianship and teaching ability. Preference is given to a Canadian citizen who shows a strong interest in teaching in Canadian schools. Financial need must be demonstrated. *2003-04 Michelle Ma*

**Jean Chalmers Award** *Established 1967*
To assist one or more exceptionally promising students of the Faculty of Music in taking masterclasses or lessons from a distinguished performing artist not on the staff of the Faculty of Music or the Royal Conservatory of Music, either one visiting the Faculty or RCM for the special purpose of giving such classes or lessons, or one giving such classes elsewhere in Canada. In making the award, consideration is given to the financial need of the student. **Application to the Office of the Dean by May 1st.**

**Jean Chalmers Scholarships** *Established 1989*
Awarded to outstanding students in the second or higher year of any full-time program. *2003-04 Joseph Angelo, Raylin Barnsdale, Christian Charron, Mark Laver*

**George Coutts Memorial Scholarship** *Established 1965*
Awarded to a student entering fourth year, who obtained first class honours in the third year of a degree program and who is "a fine person and of sound musicianship". *2003-04 Trent Reschny*

**James Craig Opera Orchestra Award** *Established 1983*
In recognition of a student who makes a significant contribution to opera productions in the opera orchestra. *2003-04 Jonathan Cegys, Spencer deMan , Lauren Hill*

**William Croombs Memorial Scholarship** *Established 1977*
Awarded to an outstanding student majoring in Music Education whose special career interest is in elementary music education. Financial need must be demonstrated. *2003-04 Jana Foley*

**Sylvia Crossley Prize** *Established 1988*
Established by Sylvia Jane Crossley to recognize excellence in the field of Music History & Culture. Awarded to a student entering the third or fourth year of the program, on the basis of achievement of the highest standard. *2003-04 Kristin Graholm*

**John Dan Scholarship** *Established 1994*
Established in 1994 by a bequest from the estate of Eleanor Dan in memory of her husband John Henry Dan, an enthusiastic amateur string player and composer. To be awarded annually to a student studying a stringed instrument. *2003-04 Liana Berube*

**Fiorenza Drew Fellowship** *Established 1966*
A fund established in memory of Fiorenza Drew, daughter of Edward Johnson, to assist one or more gifted singers, registered in their final year of study in the Faculty of Music, in pursuing advanced study or attending master classes, competitions or auditions. *2003-04 Andrea Kryski*

**Duke Ellington Society Jazz Scholarships** *Established 1996*
Awarded to an outstanding first year student in the Bachelor of Music Performance degree (Jazz). *2003-04 Jared Greeve, Vincent Spilchuk*

**The Faculty Artists' Scholarship** *Established 1993*
To be awarded to the most outstanding student who is continuing full time in a program. The funds are contributed from a Faculty endowment fund and receipts from the Faculty Artists Series concerts. Eligible candidates must demonstrate financial need. *2003-04 Spencer deMan, Corrine Prevost*

**Fairways Concert Scholarship** *Established 2003*
To be awarded to an outstanding student in an undergraduate program in Performance.

**Percy Faith Award** *Established 1974*
To be awarded to a student of outstanding talent and achievement in the second or higher year of any full-time program. Eligible candidates must demonstrate financial need. *2003-04 Marcin Swoboda*

**Victor Feldbrill String Scholarship** *Established 1971*
Awarded to a gifted violin, viola, cello or double bass student who is in the performance degree or diploma program but not in a graduating year. *2003-04 Tanya Charles*

**Lorand Fenyves String Scholarship** *Established 1988*
To be awarded to a gifted string student registered full-time in the second or higher year of the performance program. Eligible candidates must demonstrate financial need. *2003-04 Sharon Lee*

**Nick Gelmych Violin Scholarship** *Established 1988*
Awarded annually to a violin student of outstanding talent who is registered full-time in any year of a performance program in the Faculty of Music. *2003-04 Mary-Elizabeth Brown*

**Jacob and Sarah Goldman Memorial Scholarship** *Established 1975*
Awarded to a female student in third or fourth year of the Music Education degree program, who is outstanding in her academic work and in her potential as a music teacher in Canadian schools. *2003-04 Lindsay Isaac*

**Glenn Gould Composition Award** *Established 1985*
Awarded annually to a student in any year of the composition program, who has demonstrated excellence in both academic and music studies. *2003-04 Brian Harman*

**Glenn Gould Memorial Scholarship** *Established 1986*
Funded by friends and admirers as a memorial tribute to Glenn Gould. Awarded annually for musical and academic excellence to a student in the second or higher year of any program. *2003-04 Brian Harman*

**Gwendolen M. Grant Music Scholarship** *Established 2003*
Awarded to an undergraduate student enrolled full-time in the composition program of the Faculty of Music.

**Doreen Hall Scholarship** *Established 1987*
Established by "Music for Children - Carl Orff Canada - Musique Pour Enfants". Awarded to an outstanding student preparing for a career in music education, particularly with children. Preference will be given to a student with interest in Orff-Schulwerk training. *2003-04 Cristina Loucks*

**Morris Hanisch Scholarship** *Established 1986*
Awarded annually to a student in the second or higher year of a program, whose major instrument is piano, and who has demonstrated commendable progress both musically and academically. *2003-04 Benjamin Seyler*

**Leslie John Hodgson Scholarship/Bursary** *Established 1971*
Awarded to a student in a performance program. *2003-04 Benjamin Smith*

**Walter Homburger Scholarship** *Established 1975*
Awarded to a full-time student for outstanding achievement at the completion of the first year of a performance degree or diploma program. *2003-04 Hannah Rahimi*

**Irene Jessner Scholarship** *Established 1988*
To be awarded to an outstanding voice student in any degree or diploma program on the recommendation of the Dean and the Scholarships & Awards Committee, in consultation with the Opera Division and members of the voice faculty. *2003-04 Michael McBride*

**Bessie H. Jowett & Phyllis F. E. Jowett Scholarships** *Established 2000*
Awarded to one or more students enrolled in the Faculty of Music and entering the third or fourth year in voice training. *2003-04 Erin Morgan*

**Greta Kraus Scholarships** *Established 1997*
Endowed in 1997 by the friends and colleagues of Greta Kraus in honour of her ninetieth year. Awarded to extraordinarily gifted students in the area of vocal performance. Eligible candidates must demonstrate financial need. *2003-04 Trevor Bowes, Chloe Hunter, Natalie Rogerson*

**Hugh LeCaine Memorial Scholarship** *Established 1979*
Awarded to a gifted student entering the third year of the composition program. *2003-04 Brian Harman*

**Barry Manilow Scholarship** *Established 1985*
Funded by Mr. Barry Manilow in recognition of his interest in all fields of musical training. Awarded annually to a student entering the second, third or fourth year of any program, who has demonstrated commendable ability in both musical and academic studies. *2003-04 James Langridge*

**Lois Marshall Memorial Scholarships** *Established 1997*
In loving memory of a consummate artist and an inspiring teacher; family, friends, colleagues and students of Lois Marshall endowed memorial scholarships in February 1997. These undergraduate scholarships in voice will honour the memory of a great singer and teacher, and enable young singers of the future to realize their talents and ambitions. Eligible candidates must demonstrate financial need. *2003-04 Laura Albino, Leah Gordon*

**Robert & Jean Elliott McBroom Scholarship** *Established 1997*
To be awarded to a deserving and talented student of composition, pianoforte, or voice. Eligible candidates must demonstrate financial need. *2003-04 Catherine Carew, Stephanie Moore, Diego Soifer*

**John O. McKellar Scholarship** *Established 1991*
Awarded annually to a gifted student of choral music. Established by his family to honour a man who loved music and appreciated excellence. *2003-04 William Stokes*

**Ben McPeek Scholarship** *Established 1983*
Awarded to an outstanding student in second or third year of the composition program. *2003-04 Aaron Gervais*

**Paul H. Mills Scholarship** *Established 1998*
Funded by the Toronto Mendelssohn Choir Foundation. Awarded annually to an outstanding student of voice in any degree or diploma program in the Faculty of Music, or in the Master of Music program in the School of Graduate Studies. *2003-04 Kristin Mueller*

**John Moskalyk Memorial Prize** *Established 1996*
A fund established in memory of the late John Moskalyk. The award will be made to a violinist in the Bachelor of Music Performance degree program, or the Artist Diploma program. *2003-04 Tanya Charles*

**James Bernard Moulsdale Essay Prize** *Established in 1995*
In memory of James Bernard Moulsdale. To be awarded annually to the student who submits the best essay in an upper-level History and Culture course. Selected by the History & Culture division committee. *2003-04 Christopher Bagan*

**Laura Kinton Muir Prize** *Established 1996*
To be awarded to a cello student who has achieved excellence in performance. Eligible candidates must demonstrate financial need. *2003-04 Lisa Siebert*

**Zelma Thomson Murphy Scholarship** *Established 2001*
Open to one full-time student in any year of the Faculty of Music, to be awarded on the basis of excellence. *2003-04 Chloe L'Abbe*

**Music Alumni Awards** *Established 1998*
Awarded to undergraduate students in the Faculty of Music on the basis of academic excellence. *2003-04 Not Awarded*

**Miriam Neveren Memorial Scholarship** *Established 1989*
Established by Mrs. Earl C. Lyons in memory of her sister, Miriam Neveren. Preference will be given to a student entering Year 4 of the piano performance degree program who has demonstrated musical and academic excellence. It is the donor's hope that the recipient also will have displayed qualities of leadership through involvement in student and professional activities. Not tenable with other Faculty of Music awards. *2003-04 Donna Lee*

**Irene Norman Faculty of Music Undergraduate Award** *Established 1997*
Endowed in 1996 by Irene Norman and friends, the award will support an undergraduate majoring in organ, with excellent musicianship and a wide range of humanitarian and cultural interests. Eligible candidates must demonstrate financial need. **Application required to the Registrar by May 1st.** *2003-04 Pamela Doyle*

**Marietta Orlov Piano Scholarship** *Established 2002*
Awarded to a gifted pianist enrolled in Performance, based on achievement with consideration for financial need. *2003-04 Roger Yuen*

**Kathleen Parlow Scholarships** *Established 1965*
The estate of the late Kathleen Parlow provides scholarships for violinists, violists and cellists in the Bachelor of Music Performance degree or Artist Diploma programs. *2003-04 Oleksander Mycyk, Sarah Nematallah, Mary-Elizabeth Brown*

**Margaret Boswell Parr Scholarship** *Established 1985*
A memorial to Toronto musician, Margaret Boswell Parr, awarded annually to a student entering the second or higher years of the piano Performance program. *2003-04 Donna Lee*

**Luciano Pavarotti Scholarship** *Established 1986*
Awarded to an outstanding voice student in any degree or diploma program of the Faculty of Music. *2003-04 Melinda Delorme*

**Gregor Piatigorsky Memorial Award in Cello** *Established 1991*
Awarded annually to a cello student. Established by the family and friends of Gregor Piatigorsky on the initiative of his student Denis Brott. *2003-04 Oleksander Mycyk*

**Arthur Plettner Scholarships** *Established 1999*
Awarded to student(s) who demonstrate outstanding musical and academic potential or achievement. Financial need must be demonstrated. *2003-04 David Arcus, Amy Dodington, Daniel Easty, Eva Branda, Carla Klassen, Min-Jeong Koh, Kevin Lau, Sarah Nematallah, Sarah Ormerod, Mark Pellizer, Trent Reschny, Yauheniya Yesmanovich*

**Queensmen of Toronto Richard Bowles Memorial Scholarship** *Established 2002*
Awarded to a gifted voice student in performance (second year) tenor, bass or bass-baritone. *2003-04 Jonathan Estabrooks*

**Margaret E. Read Jazz Scholarship** *Established 1992*
To be awarded to a student entering second, third, or fourth year who demonstrates outstanding musical and academic achievement in the Bachelor of Music Performance Degree (Jazz). The award may be divided among several students. Eligible candidates must demonstrate financial need. *2003-04 Jonah Cristall-Clarke, Carlie Hiebert*

**Godfrey Ridout Scholarship** *Established 1986*
Awarded to a student entering third or fourth year who best demonstrates those qualities Professor Ridout admired: solid musicianship, breadth of knowledge of music literature and history, general intellectual cultivation, and the power to communicate with polish both orally and in written prose. *2003-04 Kristin Graholm*

**Rosedale Chapter IODE (Hanna Matilda Inglee) Award in Music** *Established 1975*
Awarded to a student registered in the Music Education degree program. *2003-04 Charissa West*

**Monica Ryckman Scholarship** *Established 1989*
Awarded to outstanding students in the Faculty of Music in any undergraduate program. *2003-04 Aaron Gervais*

**Clementina Sauro Memorial Award** *Established 1980*
Awarded to a student majoring in Music Education who has demonstrated proficiency in voice, and who shows promise of being an effective teacher of vocal music. Eligible candidates must demonstrate financial need. *2003-04 Lindsay Isaac*

**Mayumi Seiler Scholarship** *Established 2003*
To be awarded to one outstanding string player who comes from outside Ontario renewable for the duration of their four-year undergraduate program in Performance provided a standard of excellence is achieved in every year.

**The Donna Sherman Prize** *Established 1996*
To be awarded to the best soprano in Music Education. If in a particular year these conditions cannot be met, the award should be given to the best singer with an interest in teaching. *2003-04 Andrea Kitney*

**Peter Screaton Skinner Prize** *Established 1966*
The annual income from a fund established by the friends of the late Peter Screaton Skinner, to be awarded to an organ student enrolled in a program leading to the Bachelor of Music degree. *2003-04 Ryan Jackson*

**St. John's Music Ltd. Scholarship** *Established 1972*
Awarded to a student in second or third year whose applied music major is a woodwind, brass or percussion instrument, who registers in the Music Education program the subsequent year, and who states the intention to enter the teaching profession. *2003-04 Sandra Kremer*

**Argero Stratas Scholarship** *Established 1965*
Awarded to a student in the Performance programs who demonstrates artistic merit in voice. *2002-2003 Laura Albino*

**Norman & Hinda Tobias Memorial Scholarship** *Established 1975*
Awarded to an outstanding student in the performance program whose major is a woodwind instrument. *2003-04 Kristin Gill*

**Healey Willan Memorial Scholarship** *Established 1991*
Awarded to a student of high academic standing entering third or fourth year. Preference will be given to students in Theory and Composition. Eligible candidates must demonstrate financial need. *2003-04 Alia O'Brien*

**Women's Art Association of Canada Sonja Koerner Award** *Established 1981*
Awarded to a third-year Music Education student entering fourth year in the autumn, and who intends teaching in secondary school. *2003-04 Sandra Kremer*

**Don Wright Scholarship Fund (Arranging)** *Established 1980*
Awarded to a student who demonstrates accomplishment in the field of Music, Arranging or Jazz. Preference is given to a student in the Music Education program. Gift of Dr. Don Wright. *2003-04 Not Awarded*

**Ken Young Scholarship, Guitar Society of Toronto** *Established 1979*
Awarded to a third and fourth year guitar student in any program. *2003-04 Michael Kolk*

**Pinchas Ziegel Memorial Scholarship** *Established 1998*
To be awarded to a very promising vocal student going into their second year, based on academic excellence and potential. *2003-04 Lucia Cesaroni*

**Avedis Zildjian Percussion Scholarship** *Established 1997*
Endowed in 1997 by the Avedis Zildjian Company, the scholarship is to be given annually to an outstanding percussionist, jazz or classical (or to be shared by both). Eligible candidates must demonstrate financial need. *2003-04 Mandy Lau, Colin Kingsmore, Patricia Sautner*

**University of Toronto Scholars Program**
This program recognizes outstanding students at the end of their first, second and third year of their programs. *2003-04 David Arcus, Daniel Easty, Kevin Lau, Mark Pellizer*

## FACULTY OF MUSIC GRADUATING SCHOLARSHIPS

**Anima13 Award for Performance Excellence** *Establish 2003*
A free demo CD recording opportunity to be awarded as a prize to the top graduating performance student at the undergraduate level.

**Douglas Bodle - St. Andrew's Award** *Established 1994*
For a student who, upon graduating from the performance program in voice, is deemed to have the strongest potential in the area of oratorio or concert repertoire. The award is to assist the student in post-graduate work or training related to these disciplines. *2003-04 Jillian Yemen*

**William Erving Fairclough Scholarship** *Established 1966*
The estate of the late Lathan True provides a scholarship in memory of the late William Erving Fairclough. This scholarship is for holders of the degree of Bachelor of Music in the University of Toronto for the purpose of studying organ playing or advanced composition in the United States or Europe. The award may be renewed for a second or third year. *2003-04 Christopher Mayo*

**W. O. Forsyth Graduating Scholarship** *Established 1970*
Awarded to the Performance degree or diploma student, majoring in piano, whose work is most meritorious. The award is intended to enable the winner to pursue further musical study. *2003-04 Christopher Miranda*

**Neil D. Graham Scholarship** *Established 1986*
Awarded to a graduating student in any full-time degree program who has attained the highest proficiency in the graduating year. *2003-04 Paola Scalisi*

**Music Alumni Graduating Award** *Established 1988*
Awarded to student(s) upon graduation based upon academic excellence. *2003-04 Meghan Roberts*

**Women's Art Association of Canada Luella McCleary Award** *Established 1974*
Awarded to an outstanding woman student in the graduating class in the Performance or Opera programs. *2003-04 Akemi Mercer*

**Women's Musical Club of Toronto Centennial Scholarship** *Established 1998*
Awarded to an outstanding student graduating from the Performance program who has obtained first class honours and intends to pursue a career as a concert musician. *2003-04 Annick Santschi*

## GRADUATE FELLOWSHIPS

**Jeanne Anson-Cartwright Memorial Graduate Fellowship in Music Theory or History** *Established 2000*
Awarded to an outstanding graduate student in the Music History or Theory program. *2003-04 Leslie Kinton*

**Richard Bradshaw Graduate Fellowship in Opera** *Established 2000*
To be awarded on the basis of financial need to two singers in the Master's Program in Performance or Opera. Achievement as a tenor/bass/baritone singer or a soprano/mezzo-soprano/alto singer will be considered. *2003-04 Megan Latham, Giles Tomkins, Katherine Whyte*

**Kenneth & Helen Bray Graduate Fellowship in Music Education** *Established 1999*
To be awarded to an outstanding graduate student in the Music Education program who demonstrates an excellent level of musicianship and teaching ability. Preference is given to a Canadian citizen who shows a strong interest in teaching in Canadian schools. Financial need must be demonstrated. *2003-04 Brandi Jacques*

**Harold Carter Fellowship** *Established 2000*
Awarded to one outstanding performing artist studying a stringed instrument in the Faculty of Music Graduate Program at the University of Toronto. The award is tenable at the master's level for the maximum of two years. *2003-04 Csaba Koczo*

**Ken Dean Memorial Fellowship** *Established 2000*
To be awarded based on financial need to a gifted performer enrolled in the graduate program in performance or the advanced certificate program who demonstrates outstanding ability and promise in the area of jazz. Once the Master in Jazz Performance degree has been approved, the fellowship will be awarded to a student in this program. *2003-04 Timothy Francom*

**Dean's Discretionary Graduate Fellowships Fund in Music** *Established 2000*
To be awarded at the discretion of the Dean of the Faculty of Music, for the purpose of graduate fellowships. *2003-04 Leslie Kinton*

**Victor Di Bello Graduate Fellowship** *Established 1998*
Endowed in memory of Victor Di Bello by his family and colleagues, to be awarded annually to a gifted student on any stringed instrument. Financial need must be demonstrated. *Not Awarded 2003-04.*

**Alexander & Carolyn Drummond Faculty of Music Graduate Fellowship in Organ or Piano Performance** *Established 2000*
To be awarded annually to an outstanding student in the Graduate Studies or Advanced Certificate Program studying organ or piano. *2003-04 Allison Bent*

**Alexander & Carolyn Drummond Faculty of Music Graduate Fellowship in Voice Performance** *Established 2000*
To be awarded annually to an outstanding student in the Graduate Studies or Advanced Certificate Program studying voice. *2003-04 Crystal Simms, Graham Vink*

**Gerard Dunnhaupt Fellowship Award** *Established 2000*
To assist a doctoral student whose research into European music prior to 1800 would be improved were he/she able to travel to Europe to further their research. *2003-04Lawrence Wiliford*

**Eaton Graduate Fellowship** *Established 1997*
Endowed by the Eaton Foundation in honour of 50 years of consecutive support to the Faculty of Music, this fellowship is to be awarded to a graduate student demonstrating performance excellence and high academic standing. To be awarded to a graduate student judged most likely to go on to a career in performance. Eligible candidates must demonstrate financial need. *2003-04Rafael Hoekman*

**Victor Feldbrill National Graduate Fellowship in Orchestral Conducting** *Established 1999*
Awarded annually to a student in the Graduate Orchestral Conducting Program or Advanced Certificate Program. It will be given to one student a year who demonstrates the talent and the motivation to take possession of many prestigious podiums around the world. Preference will be given to a Canadian student. Financial need must be demonstrated. *2003-04 Evan Mitchell*

**FIPA Graduate Fellowship in Indian Classical Music** *Established 2000*
Awarded annually to an outstanding student in the Graduate Program or Advanced Certificate Program at the Faculty of Music pursuing the study and/or performance of Indian Classical Music. *2003-04 Margaret Walker*

**Alberto Guerrero Graduate Fellowship** *Established 1999*
To be awarded to an outstanding pianist in the graduate program in Performance or the Advanced Certificate Program with demonstrated interest in piano pedagogy. *2003-04 Andrea Botticelli*

**The Elmer Iseler National Graduate Fellowships in Choral Conducting** *Established 1997*
Endowed in 1997 by the Vern and Elfrieda Heinrichs Foundation to honour Elmer Iseler, the "Dean of Canadian Choral Music", these fellowships relate to the study of choral conducting. Eligible candidates must demonstrate financial need. *2003-04 Benjamin Bolden, Evan Mitchell, Brad Ratzlaff*

**Pandit Jasraj Endowment Award** *Established 1995*
To promote the study of East Indian Classical Music at the Faculty of Music. The award is to be given annually to a graduate student studying East Indian Classical Music. If these conditions cannot be met, the award may be given to an undergraduate studying East Indian Classical Music or be used to purchase East Indian Classical Instruments. Financial need must be demonstrated. *2003-04 Patricia Sautner*

**Eli Kassner Graduate Fellowship** *Established 2000*
To be awarded to an outstanding graduate student of the Classical Guitar who is enrolled in the Graduate Performance Program or the Advanced Certificate in Performance Program. *2003-04 Drew Henderson*

**Greta Kraus Graduate Fellowship** *Established 1998*
Awarded to an outstanding voice student entering the graduate program in Voice Performance or the Advanced Certificate in Performance. *2003-04 Melinda Delorme, Michelle Simmons*

**Dr. Doris and Dr. Sam Lau Faculty of Music Graduate Fellowships in Music** *Established 1997*
Awarded to a graduate student on the basis of financial need who demonstrates musical promise and good academic standing. Financial need must be demonstrated. *2003-04 Amanda Goodburn, Bethany Bergman, Charlene St. Aubin, Richard Burrows*

**Yo Yo Ma Fellowship for Strings** *Established 2000*
To be awarded to a graduate student with the potential to engage in the creation of something new; to become an ambassador for the field he or she represents, and teach his or her expertise to others. May be a graduate student in music education, composition, performance, including conducting. Students enrolled in the Advanced Certificate in Performance Program will be eligible. *2003-04 Rafael Hoekman*

**Sir Ernest MacMillan Scholarship in Choral Conducting** *Established 2002*
Awarded annually to an outstanding student of choral conducting at the graduate level

**Richard March Graduate Fellowship** *Established 1998*
Awarded to outstanding voice students entering graduate programs in Voice Performance including the Advanced Certificate Program who demonstrate highly developed interpretive skills in diverse musical styles. *2003-04 Jason Nedecki*

**Mamie May Graduate Fellowship in Performance** *Established 1999*
To be awarded to an outstanding student in the graduate program in Performance or the Advanced Certificate in Performance. *2003-04 Christopher Miranda*

**Ginny Medland Green Graduate Fellowship** *Established 2000*
To be awarded annually to one outstanding student in the Graduate Studies or Advanced Certificate Program. *2003-04 Andrea Jeffrey*

**Theodoros Mirkopoulos Fellowship in Composition** *Established 1997*
The award(s) will be given to a master's and/or doctoral student(s) based upon excellence in composition and general academic achievement. Eligible candidates must demonstrate financial need. *2003-04 Scott Wilson*

**Arthur Plettner Graduate Fellowships** *Established 1999*
To be awarded to outstanding students enrolled in graduate programs at the Faculty of Music. Financial need must be demonstrated. *2003-04 Teresa Magdanz, Timothy Neufeldt, Jamie Younkin*

**Louis Quilico Memorial Graduate Fellowship** *Established 2001*
Awarded to an outstanding tenor, baritone, or bass singer in the master's program in Performance or Opera or the Advanced Certificate in Performance. *2003-04 Jason Nedecki*

**Antony Roberts Graduate Fellowship** *Established 1999*
Once the Master in Jazz Performance degree has been approved, the award will be awarded annually to a gifted graduate student in this program who demonstrates financial need. *Not Awarded in 2003-04*

**Ruby Graduate Fellowship** *Established 2000*
To be awarded to a student in the graduate program or Advanced Certificate Program studying voice. *2003-04 Andrea Jeffrey*

**Sylvia Schwartz Fellowship in Memory of Paul Robeson** *Established 2000*
To be awarded to a student in the Advanced Certificate Program or the graduate program in Performance who exhibits truly outstanding ability and creativity. The values of outstanding ability, excellence and creativity are the paramount criteria when judging recipients for this fellowship. Preference is given to a student in jazz. *2003-04 Amanda Goodburn*

**Simmonds Graduate Fellowship in Memory of Sara Levi Godfrey** *Established 2000*
Awarded to an outstanding piano student in the master's program in Performance or the Advanced Certificate in Performance. *2003-04 Yuka Kobayashi*

**Joseph S. Stauffer Foundation Graduate Fellowship** *Established 1999*
To be awarded to an outstanding student in any graduate program or the Advanced Certificate in Performance. *2003-04Laura Reid*

**David Y. Timbrell Fellowship** *Established 1997*
Awarded to a full time graduate student in the field of music theory or musicology. Eligible candidates must demonstrate financial need. *2003-04 Hebert Pauls*

**Walters Music/Yamaha Music Piano Prize** *Established 2000*
Awarded to an outstanding piano student in the undergraduate or master's program in Performance or the Advanced Certificate in Performance. *Not Awarded in 2003-04.*

**John Weinzweig Graduate Fellowship** *Established 1988*
Awarded to a graduating student in Composition in the Mus.M. or Mus.Doc. program, who exhibits creative talent of a high order. Financial need must be demonstrated. *Not Awarded in 2003-04.*

# OPERA DIVISION

*The following awards are offered only to students registered full-time in the Opera Diploma program of the Faculty of Music.*

## OPERA DIVISION SCHOLARSHIPS

**Edith Binnie Memorial Scholarship** *Established 1995*
To be awarded to a singer or student repetiteur of the Opera Division who demonstrates financial need. *2003-04 Alicja Wysocka, Allison Grant*

**Victor Braun Memorial Opera Scholarship** *Established 2001*
Open to one full-time student in any year of the opera program to be awarded on the basis of excellence. *2003-04 Not Awarded*

**Rena Coulter Scholarship** *Established 2002*
Established through the estate of Rena Coulter. To be awarded to student(s) whose primary courses of study is opera. *2003-04 Not Awarded*

**Frederick Malcolm Croggon Opera Scholarship** *Established 1986*
Established in memory of Frederick Malcolm Croggon, to commemorate his long-standing interest in the Faculty of Music's operatic activities. *2003-04 Penelope Cookson*

**Helen Simmie Godden Memorial Opera Scholarship** *Established 2003*
Established in memory of Helen Simmie Godden by friends, family, colleagues, and students. To be awarded to student(s) whose primary course of study is opera. *2003-04 Not Awarded*

**Regan Grant Memorial Scholarship** *Established 1992*
In memory of the late Regan Grant, a student of the Opera Division. Awarded annually to a student in the Opera Division. Preference will be given to a baritone. Eligible candidates must demonstrate financial need. *2003-04 Jon-Paul Décosse, Eve McLeod*

**Jane N. S. C. Grier Opera Scholarship** *Established 2004*
Open to one full-time soprano, mezzo-soprano or alto opera student to be awarded on the basis of achievement and potential with consideration of financial need.

**John James Grier Memorial Opera Scholarship** *Established 2004*
Open to one full-time tenor, bass or bass-baritone opera student to be awarded on the basis of achievement and potential with consideration of financial need.

**Peter & Helene Hunt Award** *Established 1998*
Awarded to a continuing student of the Opera Diploma program, judged by the staff of the Opera Division to possess outstanding professional potential. *2003-04 Matthew Leigh*

**Helen & Arthur Kennedy Scholarship** *Established 1984*
Awarded annually to a gifted student, or to an outstanding production trainee. *2003-04 Angus Kellett*

**Maria & Hans Kluge Scholarship** *Established 1998*
To be awarded to a student in the final year of the Opera Stage Directing program or a voice student in the Diploma program. Preference is given to a mezzo-soprano/contralto. *2003-04 Penelope Cookson, Kathryn Knapp*

**Felix & Ruth Leberg Scholarship** *Established 1987*
Awarded to a student registered full-time in any year of the Opera Diploma program, with preference given to an outstanding student entering first year. *2003-04 Penelope Cookson*

**Robert & Joan Lederer Scholarship** *Established 1998*
Awarded to an exceptional student (non-vocal at least once in 5 years) at the discretion of the Opera Division Music Staff — based on talent as well as personal contribution to the art. Financial needs may be taken into account. *2003-04 David Dellaire*

**Father Owen Lee Scholarship** *Established 2001*
Awarded to one full-time student in any year of the opera program, to be awarded on the basis of excellence. *2003-04 Alicja Wysocka*

**Dr. Viola Lobodowsky Scholarship** *Established 1997*
This scholarship will be given annually to assist in the first instance, talented opera students considering a third year of study who demonstrate financial need. *2003-04 Joni Henson*

**Ruby Mercer Fellowship** *Established 1986*
To be offered to an outstanding singer in the Opera program of the Faculty of Music. In addition to talent and merit, the financial needs of the student may be taken into account in awarding the Fellowship. *2003-04 Stephen Sherwood*

**Ruth Morawetz Scholarship** *Established 1999*
Open to one full-time student in an upper year of the Opera program, to be awarded on the basis of excellence. *2003-04 Eve McLeod*

**Doreen Polegato Memorial Scholarship** *Established in 2003*
Awarded to a deserving students in the Opera Diploma program. *2003-04 Calvin Powell*

**John Pump Opera Scholarship** *Established 1985*
Awarded annually to a gifted singer entering the first year of studies in the Opera Diploma program. *2003-04 Jon-Paul Décosse*

**Opera Scholarship in Memory of Margo Sandor** *Established 2001*
Awarded to a student or students enrolled full-time in the Opera program at the discretion of the Musical Director of the Faculty of Music. *2003-04 Eve McLeod*

**The Daniel Stainton Memorial Scholarship** *Established 1993*
Awarded annually to a young Canadian tenor in the Opera Division who shows promise both vocally and dramatically. Eligible candidates must demonstrate financial need. *2003-04 Joey Niceforo*

**University of Toronto Women's Association Scholarship** *Established 1994*
To be awarded to a full-time student in the Opera Diploma program. Preference will be given to students nearing completion of their Opera studies. *2003-04 Eve McLeod*

**Wagner Society Prize** *2003-04 Joni Henson*

**Mary A. & John Yaremko Q.C. Scholarship** *Established 1994*
To be given annually to students who exemplify a particular degree of voice and musical excellence who will benefit from a third year of study in the Opera division, Faculty of Music. Eligible candidates must demonstrate financial need. *2003-04 Joni Henson*

## CANADIAN OPERA VOLUNTEER COMMITTEE SCHOLARSHIPS

**COVC Sharon & David Aello Scholarship**
*2003-04 Stephen Erickson*

**COVC The Marjorie Blaser Memorial Scholarship** *Established 1994*
*2003-04 Alicja Wysocka*

**COVC Regina Borowska Memorial Scholarship**
*2003-04 Jon Paul Décosse ,Calvin Powell, Steven Sherwood*

**Canadian Opera Volunteers' Committee Scholarship** *Established 1980*
To be awarded annually to exceptionally talented students. *2003-04 Stacie Carmona, Stephen Erickson*

**COVC Anne and John Craine Memorial Scholarship** *Established 1994*
*2003-04 Steven Sherwood*

**COVC Olga Dimitri 75th Birthday Scholarship**

**COVC Vreni Ducommun Scholarship** *Established 2000*
*2003-04 Penelope Cookson*

**COVC John & Margaret Eros Memorial Scholarship** *Established 1973*
*2003-04 Stacie Carmona*

**COVC Esther Fallinger Scholarship**
*2003-04 Joey Niceforo*

**COVC Gladys & Lloyd Fogler Scholarship** *Established 1995*
*2003-04 Jillian Yemen*

**COVC Chabursky Gadacz Scholarship**
*2003-04 Kathryn Knapp*

**COVC Herman Geiger-Torel Operatic Scholarship** *Established 1978*
This scholarship, created to honour the many contributions of Dr. Torel to opera in Canada, will be awarded to an exceptionally talented student. *2003-04 Joni Henson*

**COVC Clifford L. & Ingeborg Jenkins Scholarship**
*2003-04 Joey Niceforo*

**COVC Andrews King Scholarship** *Established 2000*
*2003-04 Angus Kellett*

**COVC Murray Kirkland Memorial Scholarship**
*2003-04 Joey Niceforo*

**COVC Grace Locilento Scholarship** *Established 1999*
*2003-04 Matthew Leigh*

**COVC Andrew MacMillan Scholarship** *Established 1978*
Awarded annually to a singer in the Opera Diploma program on the basis of merit. *2003-04 Jillian Yemen*

**COVC Musical Director's Discretionary Scholarship Fund** *Established 1997*
Endowed by the COWC in honour of their 50th anniversary in 1997, these awards will be given to Opera Division students based on singing talent and financial need.
*2003-04 Stacie Carmona, Jon Paul Décosse, Kathryn Knapp*

**COC Oakville Branch Olive Langton Beddoe Scholarship**
*2003-04 Allison Bent*

**COVC Past Presidents' Scholarship** *Established 1987*
*2003-04 Penelope Cookson*

**COVC Dr F. Guenther Stahl Memorial Scholarship** *Established 1992*
*2003-04 Joey Niceforo*

**COVC Mariss Vetra Memorial Scholarship** *Established 1978*
The annual winner may be asked to perform at a recital or other COWC fund-raising function, without a fee. The award is restricted to Canadian citizens and permanent residents. *2003-04 Jillian Yemen*

**COVC Selma & Bruno Zlemit Scholarship**
*2003-04 Stephen Erickson*

## ONTARIO GRADUATE SCHOLARSHIPS

**Rose Montpetit-Dilley/Ontario Graduate Scholarship in Music** *Established 2003*
Established by a gift from Rose Montpetit. To be given to students enrolled in full-time graduate studies who have obtained a first-class standing.

**Ing. Prof. Frantisek Scheybal/Ontario Graduate Scholarship in Music** *Established 2003*
Established by a gift from Vlasta Scheybal in memory of her husband. To be given to students enrolled in full-time graduate studies who have obtained first-class standing. Preference will be given to a graduate student studying piano performance or violin performance; in that order.

## OPERA DIVISION GRADUATING SCHOLARSHIPS

**Paul Baker Opera Scholarship** *Established 2002*
To be awarded on the basis of excellence to a graduating student of the opera program. *2003-04 Megan Latham*

**COVC Distinguished Graduate Scholarship** *Established 1985*
*2003-04 Joni Henson*

*The following Faculty of Music awards are also available to students registered full-time in the Opera Diploma program (consult the individual listing for each award):*
**Fiorenza Drew Fellowship, Irene Jessner Scholarship, Paul H. Mills Scholarship, Luciano Pavarotti Scholarship, Scace Graduate Fellowship in Opera, Women's Art Association Luella McCleary Award** (graduating)

## OTHER AWARDS

**David and Marcia Beach Summer Study Awards** *Established in 2004*
To be awarded to promising upper-year students in all undergraduate and graduate music programs who are Ontario residents demonstrating financial need to provide support for continued study outside the academic session. This could take place through summer programs in Canada and abroad or through private study. Applications would be reviewed on the basis of academic standing, reasonable budgeting and the impact the studies will have on the students' professional development.
**Applications due by May 1st to the Office of the Dean.**

**Imperial Order Daughters of the Empire Scholarship** Value $1000
Awarded to students enrolled in a performance degree or diploma program in any recognized school of music in Ontario. Recipients must be Canadian citizens. Nomination to be submitted by the Scholarships Awards Committee by September 1st.

**Felix Galimir Chamber Music Fund**
To honour the memory of Felix Galimir, chamber music coach and mentor to several generations of string players, by giving an award every year to the most promising string or piano chamber music group in the chamber music program. A portion of the fund will be reserved for the promotion of a special dedicated concert, featuring the aforementioned group. *2003-04, Patricia Ahn, Alex Kim, Min-Jeong Koh, Christopher Miranda, Oleksander Mycyk, Benjamin Smith*

**Karen Kieser Prize in Canadian Music** *Established 2003*
To be awarded in recognition of the most outstanding composition by a student in the graduate or undergraduate program. The prize includes a cash award, a selection of CBC Records, a public performance of the work, and a national broadcast on the CBC Radio Two program *Two New Hours*.
*2003-2004 Jason Stanford*

# DEGREE AND DIPLOMA PROGRAMS

Degree and diploma programs offered in the Faculty of Music are listed below:

**Bachelor of Music** (MUS.BAC.) Music Education, p. 25, Course Offerings pp. 34-36
History & Theory, p. 26, History Course Offerings pp. 37-38
Composition, p. 26, Theory and Composition Course Offerings pp.45-46

**Bachelor of Music in Performance** (MUS.BAC.PERF.), pp. 27-31, Course Offerings 39-44
Jazz Performance p. 30, Course Offerings pp. 38-39

**Artist Diploma** (ART.DIP.MUS.), pp. 31-33

**Diploma in Operatic Performance** (DIP.OP.PERF.), pp. 47-49

**Bachelor of Arts** (Music Specialist/Major) Information about this program is contained in the Faculty of Arts and Science Calendar.

**Advanced Certificate in Performance,** pp. 52-53

## Graduate Degrees in Music, pp.53-61

The Graduate Department of Music offers programs leading to the following degrees in:

| | |
|---|---|
| **Master of Music** (MUS.M.) | Composition |
| | Music Education |
| | Performance |
| **Master of Arts** (M.A.) | Musicology |
| **Doctor of Philosophy** (PH.D.) | Musicology |
| | Music Education |
| **Doctor of Music** (MUS.DOC.) | Composition |

Further information concerning Graduate programs is contained in the Calendar of the School of Graduate Studies.

## PROGRAM REQUIREMENTS

BACHELOR OF MUSIC DEGREE PROGRAMS

**General Information**

**Bachelor of Music in Performance and Artist Diploma** – students admitted into these programs begin their concentration in their first year of study.

**Bachelor of Music** – students admitted into this program enroll themselves in a Common Year for their first year of study. They are required to declare their concentration upon successful completion of the common year. The options available are Music Education, Composition and History & Theory.

**Admission into the composition program** is highly competitive because enrolment is limited. Towards the end of the Common Year, interested candidates are required to submit a portfolio of works, and meet with the Composition Division for an interview. Admission to the program is based on demonstrable achievement in composition.

Even though you do not declare your concentration until the end of first year, students are advised to choose courses from their intended area of study. These courses will be credited towards their program requirements should they continue in that specific concentration or will count as music electives should they choose another concentration.

Students must be registered in 4.0 – 7.0 credits per year; those with a "B" standing or higher may petition to take more than 7.0 credits.

**Basic Music courses** are required, and taken in the year specified, unless advanced standing or transfer credit has been received. The Basic Music courses are: *Introduction to Music and Society, Historical Survey I & II, Materials of MusicIa, Ib, IIa, IIb & III, Keyboard Skills/Harmony, Applied Music* and *Required Large Ensemble*. These courses are designed to establish a basic level of musical knowledge and skill relevant to all concentrations. **Basic courses are required and may not be dropped.**

A required minimum of four and a permitted maximum of six Arts & Science credits are designated for the degree with the exception of the concentration in History & Theory, which requires at lease six credits. A full Arts & Science course earns 1.0 credit; a half course, 0.5 credit, regardless of the hours per week.

Students are free to choose from any of the courses in the Arts & Science Calendar, provided prerequisites and co-requisites are met. Faculty of Music students are not permitted to take courses with the MUS prefix.

A **Music Elective** is any Faculty of Music course (excluding Basic Music Courses) that is not required by the student's major concentration. Students completing a Minor concentration are not required to enroll in any Music Electives.

The following pages outline the course requirements for each of the programs. Students are expected to successfully complete all the courses listed in the table corresponding to their program. Credit values enclosed in parentheses, e.g. (0.5), indicate that the course is not required for that specific program. Required Basic Music Courses are printed in bold on the following charts.

**BACHELOR OF MUSIC**
**MUSIC EDUCATION**

| | *Credits Per Year* | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU184Y1, 284Y1, 384Y1, 484Y1 - Applied Music** | 0.5 | 0.5 | 0.5 | 0.5 |
| **PMU175/187/190/192/195/197/198Y1 - Major Ensemble** | 1.0 | 1.0 | 1.0* | 1.0* |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU105Y1/107Y1 - Keyboard Harmony/Skills,** | 0.33 | 0.33 | | |
| EMU130Y1 – Introduction to Music Education | 0.67 | | | |
| EMU150Y1, 151H1, 152H1 – Instr.: Violin & Viola, Clarinet, Trumpet | 0.67 | | | |
| EMU207Y1/EMU355Y1 – Keyboard Skills/ Accompanying | | 0.33 | | |
| EMU275Y1 - Foundations of Music Education | | 0.67 | | |
| PMU380Y1 - Conducting | | | 0.67 | |
| Electives - Music Education - (Select from list below - 4.0 credits)** | | 0.67 | 1.67 | 1.67 |
| Music Electives (1.5 credits total) | | | 0.5 | 1.0 |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |
| *PMU396Y1/496Y1 Opera Chorus is a major ensemble by audition in Years 3 & 4. | | | | |

**Music Education Electives (Select 4 credits) ****

Notes:

1) EMU courses taken in Year 1 are credited to the Mus Ed concentration when it begins in Year 2.

2) Violin and viola majors must substitute EMU350H1 and EMU351H1 for EMU150Y1. Clarinet majors must substitute another woodwind course (EMU353H1, 354H1, 357H1, 358H1) for EMU151H. Trumpet majors must substitute another brass course (EMU252H1, 254H1, 256H1) for EMU152H1.

3) A minimum of 0.67 credits must be earned in EMU 400-level courses in order to complete the concentration.

4) Maximum credits counted to Mus Ed concentration. Additional credits earned may count as Music Electives.

| **INSTRUMENTAL CLASSES** | **Max Credits** | | **Max Credits** |
|---|---|---|---|
| Strings: EMU250Y1/350H1/351H1/450H1 | 1.67 | EMU371Y1 Alt Methods in Music Ed | 0.5 |
| Woodwinds: EMU153H1/353H1/354H1/357H1/358H1 | | EMU410Y1 Intro to Research in Music Ed | 0.5 |
| Percussion: EMU352Y1 | | EMU417H1 Jazz Arranging | 0.33 |
| Brass: EMU252H1/254H1/256H1 | | EMU461H1 Mus Ed in Cultural Perspective | 0.5 |
| Guitar: EMU154H1 | 0.17 | EMU464Y1 String Pedagogy | 0.5 |
| EMU330H1,331H1,430H1,431H1 Choral Music Education | 1.33 | EMU480H1 Early Childhood Music Education | 0.5 |
| EMU231Y1 Vocal Techniques | 0.33 | EMU485H1 Advanced Topics in Music and Childhood | 0.5 |
| EMU401C1/402C1 Choral Studies I & II | 0.67 | EMU490H Topics in Sociology and Mus Ed | 0.5 |
| EMU356Y1/456Y1 Instr. Music I & II | 2.0 | PMU135/138/336Y1 Diction Classes | 1.0 |
| EMU372Y1 Movement & Dance | 0.33 | PMU260Y1/360Y1 Teaching Meth-Piano I&II | 1.0 |
| EMU370Y1/470Y1 Principles & Practice of Music Education for Children | 1.67 | PMU262Y1, 264Y1,265Y1,267Y1,268Y1, 269Y1, 270Y1, 271Y1 World Music | 1.33 |
| EMU317Y1 Orchestration | 0.67 | PMU350Y1 Song Interpretation | 0.33 |
| EMU359H1 Jazz Education | 0.5 | PMU361Y1 Vocal Pedagogy | 0.5 |
| EMU360H1 Jazz Improvisation | 0.5 | PMU480Y1 Conducting | 0.67 |

NOTE: Music Education students wishing to pursue a special interest in Jazz are encouraged to consult with the Coordinator of Music Education and the Director of Jazz Studies during their first year to develop an appropriate program.

**BACHELOR OF MUSIC (SPECIALIST OPTION - ** & *** See below)**
**HISTORY & THEORY**

| | *Credits per year* | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, 226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU184Y1, 284Y1- Applied Music** | 0.5 | 0.5 | | |
| **PMU175/187/190/192/195/197/198Y1 - Major Ensemble** | 1.0 | 1.0 | (1.0)* | (1.0)* |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU105Y1/107Y1 - Keyboard Harmony/Skills** | 0.33 | | | |
| TMU111H1/127H1 - Theory Elective | | 0.5 | | |
| HMU330/ 331/333/430/431/432/433H1** - History Electives | | | 1.0 | 0.5 |
| TMU307/308/316/317/318H1*** - Theory Electives | | | 1.0 | |
| TMU401/403H1 - Theory Elective | | | | 0.5 |
| Music Electives | 0.33 | 0.5 | 1.5 | 2.0 |
| One language other than English, approved by the Division | | | 1.0 | |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 2.0 |
| *Ensembles taken in Year 3 & 4 may be counted as Music Electives. (Applied Music is not available in Year 3 & 4 of this program). | | | | |
| ** Students wishing to graduate with the History Specialist Option should take at least six of HMU330/331/333/430/431/432/433/ 499H1 (3.0 credits) and maintain an average over the four years of B+ or higher. The required number of music electives for specialists would be 2.83. In addition, the language other than English should be French, German, Italian, or Latin. Please consult with the History Division. | | | | |
| ***Students wishing to graduate with the Theory Specialist Option should take at least six of TMU307/308/316/317/318/401/403/499H1 (3.0 credits), and must maintain an average over the four years of B+ or higher. The required number of music electives for specialists would be 2.83. | | | | |

**HISTORY & CULTURE MINOR PROGRAM - Years 3 and 4**
Topics in History & Culture (5 courses only) 2.5 credits, Music History Electives 1.0 credit.

## BACHELOR OF MUSIC

**COMPOSITION**

| | *Credits per year* | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU184Y1, 284Y1- Applied Music** | 0.5 | 0.5 | | |
| **PMU175/190/192/195/197/198Y1 - Major Ensemble** | 1.0 | 1.0 | (1.0)* | (1.0)* |
| **TMU120H1, 121H1, 220H1, 221H1, 302H-Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU105Y1/107Y1 - Keyboard Harmony/Skills** | 0.33 | | | |
| TMU110Y1, 210Y1, 310Y1, 410Y - Composition | (1.0) | 1.0 | 1.0 | 1.0 |
| TMU316H1, 317H1 - Counterpoint | | | 1.0 | |
| TMU307H1 – Analysis I | | | 0.5 | |
| TMU314Y1 - Orchestration | | | 1.0 | |
| PMU380Y1 - Conducting | | | | 0.67 |
| HMU Electives &/or TMU318H1/TMU401H1** | | | 1.0 | 1.0 |
| Music Electives: including TMU111H1/TMU127H1/TMU319H1 TMU320H1/TMU313Y1 (2 credits total) | 0.5 | | | 1.5 |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 2.0 |
| * Ensembles may be counted as general music electives in 3rd and 4th years (Applied Music is not available in Years 3 and 4 of this program). | | | | |
| ** 2 credits to be drawn from HMU and TMU 318H1, 401H1. | | | | |

Admission to the program is based on demonstrable achievement in composition. Applicants for Composition Major will be interviewed by members of the Composition staff before the end of Year 1 and before the end of Year 2 for the Composition Minor program. Composition students are expected to attend the Composition Workshops, Student Composers' Concerts and selected rehearsals of the Contemporary Music Ensemble.

**COMPOSITION MINOR PROGRAM - Years 3 and 4**

| | | |
|---|---|---|
| TMU211Y1, 311Y1 | Composition | 2.0 |
| TMU316H1, 317H1 | Counterpoint | 1.0 |
| TMU314Y1 | Orchestration*** | 1.0 |

*** EMU317Y1 may be substituted when major concentration is Music Education.

## BACHELOR OF MUSIC (PERFORMANCE)

Note: Students in the Mus. Bac. Performance and Artist Diploma programs who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the Performance Program. Students may petition to repeat their jury in the event of a failed mark.

## BACHELOR OF MUSIC (PERFORMANCE) ORGAN

*Credits per year*

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0 | 1.0 |
| **PMU175/192/197Y1 - Major Ensemble** | 1.0 | 1.0 | 1.0 | (1.0) |
| **TMU120H1, 121H1, 220H1, 221H1, 302H-Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU105Y1,** 207H1* **- Keyboard Harmony** | 0.33 | | 0.5 | |
| EMU130Y1, 330H, 331H, - Intro to Music Ed., Choral Music Ed I & II | 0.67 | | 0.67 | |
| PMU287Y1, 387Y1, 487Y1 (optional) | | (0.33) | (0.33) | (0.33) |
| PMU357Y1, 457Y1* - Improvisation | | | 0.33 | 0.33 |
| PMU377Y1, 477Y1 - Departmental Literature | | | 0.33 | 0.33 |
| PMU380Y1 - Conducting | | | | 0.67 |
| PMU388Y1 - Harpsichord | | | | 0.33 |
| TMU316H1, 317H1 - Counterpoint | | | 1.0 | |
| PMU460Y1 - Teaching Methods - Organ | | | | 0.33 |
| TMU307H1 – Analysis I | | | | 0.5 |
| PMU399Y1, 499Y1 - Recital | | | 0.33 | 0.33 |
| PMU499H1 (optional) - 2nd Recital or Major Orchestral/Chamber appearance | | | | (0.33) |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |
| * One of TMU207H1/PMU457Y1 only. | | | | |

## BACHELOR OF MUSIC (PERFORMANCE) ORGAN WITH CHURCH MUSIC OPTION

*Credits per year*

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0 | 1.0 |
| **PMU175/192/197Y1 - Major Ensemble** | 1.0 | 1.0 | 1.0 | 1.0 |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU105Y1,** 207H1* **- Keyboard Harmony** | 0.33 | | 0.5 | |
| EMU130Y1, 330H1, 331H1 - Intro to Music Ed., Choral Mus. Ed I & II | 0.67 | | 0.67 | |
| EMU231Y1 - Vocal Techniques | | | 0.33 | |
| PMU287Y1, 387Y1, 487Y1 (optional) | | (0.33) | (0.33) | (0.33) |
| PMU357Y1, 457Y1* - Improvisation | | | 0.33 | 0.33 |
| PMU380Y1 - Conducting | | | | 0.67 |
| TMU316H1, 317H1 - Counterpoint | | | 1.0 | |
| TST - Introduction to Worship course** | | 0.5 | | |
| TST - Church Music Course** | | | 0.5 | |
| TST - History of Liturgy course** | | 0.5 | 0.5 | |
| TST - Theology/History Doctrine courses** | | | | 1.0 |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |
| * One of TMU207H1/PMU457Y1 only. | | | | |
| ** Details and advice about TST course selections should be obtained from the Registrar, Toronto School of Theology, 47 Queen's Park Crescent East, 978-4040. | | | | |

## BACHELOR OF MUSIC (PERFORMANCE)
## PIANO & HARPSICHORD

| | Credits per year | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0 | 1.0 |
| **PMU175/192/197Y1 - Major Ensemble** | 1.0* | 1.0* | (1.0)* | (1.0)* |
| **PMU187Y1, 287Y1, 387Y1 - Early Music Ensemble** | 1.0** | 1.0** | 1.0** | |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU105Y1 - Keyboard Harmony** | 0.33 | | | |
| PMU163Y1 (263Y1 if 163Y1 mark less than 80%) - Sight Reading | 0.33 | (0.33) | | |
| PMU251Y1, 351Y1, 451Y1 - Piano-Instrumental Master Class | | 0.5* | 0.5* | 0.5* |
| PMU252Y1, 352Y1, 452Y1 - Piano-Vocal Master Class | | 0.5* | 0.5* | 0.5* |
| PMU260Y1, 360Y1 - Teaching Methods - Piano I & II | | | 0.67* | 0.33* |
| PMU376Y1, 476Y1 - Departmental Literature | | | 0.33 | 0.33 |
| PMU399Y1, 499Y1 - Recital | | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | | (0.33) |
| Music Electives | | | 1.0*** | 0.67*** |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |
| * piano only | | | | |
| ** harpsichord only | | | | |
| *** harpsichord majors need 2.0 credits of General Music Electives. | | | | |
| Note: Piano Performance majors must take both PMU251Y1, 252Y1 in Year 2; PMU351Y1, 352Y1 in Year 3; PMU451Y1, 452Y1 in Year 4. | | | | |

## BACHELOR OF MUSIC (PERFORMANCE)
## BRASS, STRINGS, WOODWINDS

| | Credits per year | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0 | 1.0 |
| **PMU190/195/198Y1 - Major Ensemble** | 1.0 | 1.0 | 1.0 | 1.0 |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | | |
| PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class* | 0.33* | 0.33* | 0.33* | 0.33* |
| PMU191Y1 (optional in Yr 1) - Chamber Music | (0.33) | | | |
| PMU291Y1, 391Y1, 491Y1 | | 0.33 | 0.33 | 0.33 |
| PMU378Y1, 478Y1 or 379Y1, 479Y1 - Orchestral Studies | | | 0.33** | 0.33** |
| PMU399Y1, 499Y1 - Recital | | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | | (0.33) |
| Music Electives*** | | | 0.67*-1.0 | 0.67*-1.33 |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |
| * PMU105Y1, 205Y1, 305Y1,405Y1 only Required for Violin, Viola and Cello Majors. Violin, Viola and Cello Majors are only required to complete a total of 0.67 electives. | | | | |
| ** Not required for Saxophone and Euphonium Majors | | | | |
| *** All brass, woodwind (with the exception of Saxophone & Euphonium) and Double Bass majors are required to complete 2.0 credits of music electives. Saxophone and Euphonium majors are required to complete 2.33 credits of music electives. | | | | |

## BACHELOR OF MUSIC (PERFORMANCE)
## VOICE

| | Credits per year | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0 | 1.0 |
| **PMU175/192/197Y1 - Choral Ensemble** | 1.0 | 1.0 | 1.0** | 1.0**+ |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | | |
| PMU135Y1- Lyric Diction | 0.33 | | | |
| PMU138Y1, 238Y1 - Italian/English Master Class | 0.33 | 0.33 | | |
| PMU230Y1-Performance Topics in Voice Studies | | 0.33 | | |
| PMU340Y1, 440Y1 - Lieder | | | 0.33 | 0.33 |
| PMU336Y1, 436Y1 - French melodie | | | 0.33 | 0.33 |
| PMU361Y1 (optional) - Vocal Pedagogy | | | (0.5) | |
| PMU387Y1, 487Y1 (optional) - Early Music Ensemble | | | (0.33) | (0.33) |
| PMU339Y1 (439Y1 optional) - Oratorio | | | 0.33 | (0.33) |
| PMU399Y1, 499Y1 - Recital | | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | | (0.33) |
| Music Electives (including PMU394Y, 494Y - Opera) | | | 1.67* | 1.67* |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |

\+ 1.0 credit of Performance electives may be substituted for 4th year Choral Ensemble. Please see the Registrar or Performance Office for options.

* Admission to the Opera Option is by special audition. Students not taking the Opera Option must substitute an equivalent value of Music Electives.

** PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Years 3 & 4.

## BACHELOR OF MUSIC (PERFORMANCE)
## MULTIPLE WOODWIND INSTRUMENTS

| | Credits per year | | | |
|---|---|---|---|---|
| | 1 | 2 | 3 | 4 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0* | 1.0* |
| **PMU190/195/198Y1 - Major Ensemble** | 1.0-1.33** | 1.0-1.33** | 1.0-1.33** | 1.0-1.33** |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | | |
| PMU191,291Y1,391Y1,491Y1 – Chamber Music | (0.33) | 0.33 | 0.33 | 0.33 |
| EMU151H1, 353H1, 354H1, 357H1, 358H1 –Instrumental class*** | 0.33 | 0.33 | | |
| PMU 051F/S/Y,052F/S/Y(Cl), 053F/S/Y,054 F/S/Y(Fl), 055F/S/Y,056F/S/Y(Ob), 057F/S/Y, 058F/S/Y(Sax), 059 F/S/Y, 060 F/S/Y (Bssn) | 0.33-0.67 | | | |
| PMU399Y1, 499Y1 - Recital | | | 0.33 | 0.33 |
| Music Electives | | | 1.2 | 1.0 |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |

* In year 3 and 4 Applied Music on the major instrument drops to 0.5 credits (1/2 hour lessons) to accommodate an additional 0.5 credits (1/2 hour lessons) on the minor instrument.

** 1.0 credit fulfils ensemble requirement for major instrument; additional units earned may count as Music Electives.

*** These courses exist as offerings in the division of Music Education.

## BACHELOR OF MUSIC (PERFORMANCE)
## JAZZ STUDIES

*Credits per year*

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective* - Historical Survey I & II** | | 1.5 | | |
| **JMU100Y1, 200Y1 - Jazz & Traditional Materials** | 0.67 | 0.67 | | |
| **JMU101Y1, 201Y1, 301Y1 - Jazz & Traditional Ear Training** | 0.67 | 0.67 | 0.67 | |
| **JMU104Y1 - Jazz Keyboard Skills** | 0.33** | | | |
| **JMU317Y1 - Jazz Arranging** | | | 0.67 | |
| **JMU185Y1, 285Y1, 385Y1, 485Y1 - Jazz Applied Major** | 1.0 | 1.0 | 1.0@ | 1.0@ |
| **JMU189Y1, 289Y1, 389Y1, 489Y1 - Jazz Orchestra** | | | 1.0*** | 1.0*** |
| **PMU175/190/192/195/198Y1 - Major Ensemble** | 1.0*** | 1.0*** | | |
| **JMU191Y1, 291Y1, 391Y1, 491Y1 - Jazz Improvisation** | 0.33 | 0.33 | 0.33 | 0.33 |
| **JMU192Y1, 292Y1, 392Y1, 492Y1 - Small Jazz Ensemble** | 0.5 | 0.5 | 0.5 | 0.5 |
| **JMU193Y1, 293Y1, 393Y1, 493Y1 - Vocal Jazz Ensemble** | | | 1.0+ | 1.0+ |
| JMU410Y1 - Jazz Composition | | | | (0.67)**** |
| Music Electives | | | | 1.67# |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |

* HMU133H1 (Jazz History) is recommended.

** Required of all Jazz students except keyboard players.

*** Major Ensemble assignments will be made as a result of placement auditions. Where jazz majors are not placed in Jazz Orchestra or Vocal Jazz Ensemble, an alternate assignment will be made by the Director of Jazz Studies.

\+ Jazz Voice majors only.

**** Optional. Must substitute the appropriate number of music electives, if not taking JMU410Y1.

@ Jazz majors must successfully complete recital requirements in third and fourth year in order to receive a passing grade in applied music.

# TMU302 (Materials of Music III) is recommended.

NOTE: Jazz Performance students wishing to pursue a special interest in Music Education are encouraged to consult with the Director of Jazz Studies and the Coordinator of Music Education during their first year to develop an appropriate program.

## BACHELOR OF MUSIC (PERFORMANCE)
## HARP, PERCUSSION

*Credits per year*

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0 | 1.0 |
| **PMU190/195/198Y1 - Major Ensemble** | 1.0 | 1.0 | 1.0 | 1.0 |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | | |
| PMU191Y1, 291Y1, 391Y1 (optional) - Chamber Music | (0.33) | (0.33) | (0.33) | |
| PMU491Y1 - Chamber Music | | | | 0.33* |
| PMU363Y1, PMU463Y1 – Orchestral Studies | | | 0.33* | 0.33* |
| PMU399*Y1, 499Y1 - Recital | | | 0.33* | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | | (0.33) |
| Music Electives** | | | 1.3-1.67** | 1.3-1.67** |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |

* Not required for Harp Majors

** Harp Majors must complete 1.67 credits of Music Electives.

## BACHELOR OF MUSIC (PERFORMANCE)
## GUITAR, LUTE, RECORDER, FREE BASS ACCORDION

*Credits per year*

| | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | | |
| **PMU185Y1, 285Y1, 385Y1, 485Y1 - Applied Music** | 1.0 | 1.0 | 1.0 | 1.0 |
| **PMU187Y1, 287Y1, 387Y1 - Early Music Ensemble** | 1.0* | 1.0* | 1.0* | |
| **PMU175/183/187/190/192/195/197Y/198Y - Major Ensemble** | 1.0** | 1.0** | 1.0** | (1.0)** |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 | |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | | |
| PMU325Y1 - History & Literature of the Guitar | | | 0.67*** | |
| PMU420H1 - Fretboard Harmony | | | | 0.33*** |
| PMU425H1 – Guitar Pedagogy | | | | 0.33*** |
| PMU391/491Y (optional) – Chamber Music | | | (0.33) | (0.33) |
| PMU399Y1, 499Y1 - Recital | | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | | (0.33) |
| General Music Electives**** | 0.5 | 1.0 | 2.0 | 2.0 |
| Arts & Science Electives | 1.0 | 1.0 | 1.0 | 1.0 |
| * Lute and Recorder only. | | | | |
| ** Guitar and Accordion only; Guitar majors are required to do PMU183Y1. | | | | |
| *** Guitar only. | | | | |
| **** 5.5 credits total of General Music Electives; Guitar requires only 4.17 credits total | | | | |

# ARTIST DIPLOMA PROGRAM

The Artist Diploma Program is designed to prepare performing artists. To complete this three-year program, students must obtain satisfactory standing in the courses specified. Minimum course-load per year is 3.3 credits. The Artist Diploma Program is not available in Organ or Jazz Studies.

**The Artist Diploma Program is not open to students completing, or who have received a Mus. Bac. degree from the Faculty of Music, University of Toronto.**

**Note: Students in the Artist Diploma Program who fail either the juried examination or the term mark for PMU185Y1 or PMU285Y1 will not be permitted to continue in the program. Students may petition to repeat their jury in the event of a failed mark.**

### ARTIST DIPLOMA
## PIANO

*Credits per year*

| | 1 | 2 | 3 |
|---|---|---|---|
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | |
| **PMU185Y1, 285Y1, 385Y1 - Applied Music** | 1.0 | 1.0 | 1.0 |
| **PMU175Y/192Y/197Y1 - Choral Ensemble** | 1.0 | 1.0 | (1.0) |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | |
| **PMU163 (263Y if mark less than 80%) – Sight Reading** | 0.33 | (0.33) | |
| PMU260Y1, 360Y1 - Teaching Methods - Piano I & II | | 0.67 | 0.33 |
| PMU351Y1, 451Y1 - Piano-Instrumental Master Class | | 0.5 | 0.5 |
| PMU352Y1, 452Y1 - Piano-Vocal Master Class | | 0.5 | 0.5 |
| PMU376Y1, 476Y1 - Departmental Literature | | 0.33 | 0.33 |
| PMU399Y1, 499Y1 - Recital | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | (0.33) |
| Music Electives | | | 0.33 |

**ARTIST DIPLOMA**

## VOICE

| | *Credits per year* | | |
|---|---|---|---|
| | 1 | 2 | 3 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | |
| **PMU185Y1, 285Y1, 385Y1 - Applied Music** | 1.0 | 1.0 | 1.0 |
| **PMU175/192/197Y1 - Choral Ensemble** | 1.0 | 1.0 | 1.0*+ |
| **TMU120H1, 121H1, 220H1, 221H1, 302H - Materials of Music** | 1.33 | 1.33 | 0.5 |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | |
| PMU135Y1 - Lyric Diction | 0.33 | | |
| PMU138Y1, (238Y1 optional) - Italian/English Master Class | 0.33 | (0.33) | |
| PMU187Y1, 287Y1, 387Y1 (optional) - Early Music Ensemble | (0.33) | (0.33) | (0.33) |
| PMU230Y1-Performance Topics in Voice Studies | | 0.33 | |
| PMU340Y1, PMU440Y1 - Lieder | | 0.33 | 0.33 |
| PMU336Y1, (436Y1 optional) - French Diction | | 0.33 | (0.33) |
| PMU339Y1, (439Y1 optional) - Oratorio | | 0.33 | (0.33) |
| PMU361Y1 (optional) - Vocal Pedagogy | | | (0.5) |
| PMU394Y1 – Opera Music Electives** | | | 1.33** |
| PMU399Y1, 499Y1 - Recital | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | (0.33) |

* 1.0 credit of Performance electives may be substituted for 3rd year Choral Ensemble. Please see the Registrar of Performance Office
** Admission to this course is by special audition. Students not taking PMU394Y1 will substitute an equivalent value of Music Electives.
+ PMU396Y1/496Y1 Opera Chorus is a major ensemble option by audition in Year 3.

**ARTIST DIPLOMA**

## BRASS, STRINGS, WOODWINDS

| | *Credits per year* | | |
|---|---|---|---|
| | 1 | 2 | 3 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | |
| **PMU185Y1, 285Y1, 385Y1 - Applied Music** | 1.0 | 1.0 | 1.0 |
| **PMU190Y/195Y/198Y1 - Major Ensemble** | 1.0 | 1.0 | (1.0) |
| **TMU120H1, 121H1, 220H1, 221H1, 302H- Materials of Music** | 1.33 | 1.33 | 0.5 |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | |
| PMU105Y1, 205Y1, 305Y1, 405Y1 – Inst. Performance Class | 0.33* | 0.33* | 0.33* |
| PMU191Y1 (optional) - Chamber Music | (0.33) | | |
| PMU291Y1, 391Y1 - Chamber Music | | 0.33 | 0.33 |
| PMU378Y1, 478Y1 or PMU379Y1, 479Y1 - Orchestral Studies (only one) | | 0.33** | 0.33** |
| PMU399Y1, 499Y1 - Recital | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | (0.33) |
| Music Electives | | | 0.5*-0.83*** |

* PMU105Y1, 205Y1, 305Y1, 405Y1 only required of Violin, Viola and Cello Majors. Violin, Viola and Cello majors are only required to do 0.5 Music Electives.
** Not required of Saxophone or Euphonium Majors
*** Saxophone and Euphonium Majors must complete 0.83 credits of Music Electives

## ARTIST DIPLOMA
## GUITAR, LUTE, RECORDER, FREE BASS ACCORDION

| | Credits per year | | |
|---|---|---|---|
| | 1 | 2 | 3 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | |
| **PMU185Y1, 285Y1, 385Y1 - Applied Music** | 1.0 | 1.0 | 1.0 |
| **PMU175Y/183/187/190/192Y/195/197/198Y1 - Major Ensemble** | 1.0* | 1.0* | (1.0)* |
| PMU187Y1, 287Y1 - Early Music Ensemble | 1.0** | 1.0** | |
| **TMU120H1, 121H1, 220H1, 221H1, 302H - Materials of Music** | 1.33 | 1.33 | 0.5 |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | |
| PMU325Y1 - History & Literature of the Guitar | | 0.67*** | |
| PMU420H1 - Fretboard Harmony | | | 0.33*** |
| PMU425H1 - Guitar Pedagogy | | | 0.33*** |
| PMU391Y1 (optional) | | | (0.33) |
| PMU399Y1, 499Y1 - Recital | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | (0.33) |
| General Music Electives**** | 0.67 | 1.0 | 1.0 |

* Accordion and Guitar only; Guitar majors are required to do PMU183Y1
** Lute and Recorder only.
*** Guitar only.
**** 2.67 credits of General Music Electives total; Guitar requires only 1.33

## ARTIST DIPLOMA
## HARP, PERCUSSION

| | Credits per year | | |
|---|---|---|---|
| | 1 | 2 | 3 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | |
| **PMU185Y1, 285Y1, 385Y1 - Applied Music** | 1.0 | 1.0 | 1.0 |
| **PMU190Y/195Y/198Y1 - Major Ensemble** | 1.0 | 1.0 | 1.0 |
| **TMU120H1, 121H1, 220H1, 221H1, 302H - Materials of Music** | 1.33 | 1.33 | 0.5 |
| **TMU107Y1 - Keyboard Skills** | 0.33 | | |
| PMU191Y1 (optional) - Chamber Music | (0.33) | | |
| PMU291Y1, 391Y1 - Chamber Music | | 0.33* | 0.33* |
| PMU363Y1, 463Y1-Orchestral Studies | | 0.33* | 0.33* |
| PMU399Y1, 499Y1 - Recital | | 0.33* | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | (0.33) |
| Music Electives | | | 1.0-1.33** |

*** Not required for Harp Majors**
**** Harp Majors must complete 1.33 credits of Music Electives**

## ARTIST DIPLOMA
## HARPSICHORD

| | Credits per year | | |
|---|---|---|---|
| | 1 | 2 | 3 |
| **HMU111H1 - Introduction to Music & Society** | 0.5 | | |
| **HMU225H1, HMU226H1, HMU elective - Historical Survey I & II** | | 1.5 | |
| **PMU185Y1, 285Y1, 385Y1 - Applied Music** | 1.0 | 1.0 | 1.0 |
| **PMU187Y1, 287Y1 - Early Music Ensemble** | 1.0 | 1.0 | 1.0 |
| **TMU120H1, 121H1, 220H1, 221H1, 302H - Materials of Music** | 1.33 | 1.33 | 0.5 |
| **TMU105Y1 - Keyboard Harmony** | 0.33 | | |
| **PMU163 (263Y if mark less than 80%) – Sight Reading** | 0.33 | (0.33) | |
| PMU260Y1, (360Y1) - Teaching Methods - Piano I & II | | 0.67 | (0.33) |
| PMU376Y1, 476Y1 - Departmental Literature | | 0.33 | 0.33 |
| PMU399Y1, 499Y1 - Recital | | 0.33 | 0.33 |
| PMU499H1(optional) - 2nd Recital or major orchestral/chamber appearance | | | (0.33) |
| Music Electives | | | 0.5 |

# DESCRIPTION OF UNDERGRADUATE COURSES

## COURSE CODES

The 3-letter prefix normally indicates the Division responsible for the course. The first number designates the year level. Duration of each course is shown by the letter following the course numbers:

Y = 26 weeks, two terms
H = 13 weeks, F=first term only, S=second term only
H = half course, may be offered in either term, or through both terms. Consult the annual timetable for details.
C = offered only in the summer
1 = St. George Campus

## COURSE WEIGHTS – CREDIT VALUES

Each undergraduate course offered in the Faculty of Music is assigned a credit value. Generally, a 1.0 credit course is the equivalent of a full course in the Faculty of Arts & Science, with 0.33 credits typically representing one hour per week. This does not apply, however, to many courses in Music Education, Theory, and Performance, particularly with reference to Applied Music and Performing Ensembles. Course descriptions and the annual timetable will provide specific details on course weights.

**Prerequisite**: A course required as preparation for entry to another course.

**Co-requisite**: A requirement to be taken concurrently with another course.

**Exclusion**: students may not enrol in a course that is listed as an exclusion of a course that they are taking or in which they have already obtained a pass standing.

*Explanation of Symbols*

| | | |
|---|---|---|
| , or & | = | AND |
| / | = | OR |
| * | = | Limited enrolment, restricted to appropriate degree program during first round of enrolment |
| P.I. | = | Permission of Instructor |
| CR/NCR | = | Credit/No Credit |
| ** | = | All Students are required to obtain permission of the instructor |

## MUSIC EDUCATION

**EMU130Y1 Introduction to Music Education** **0.67**
An introduction to the singing voice and its use in various contexts. Emphasis will be placed on the following: the developing physiology of the voice; choral repertoire; choral conducting and teaching methods; rehearsal techniques. *L. Bartel*

**EMU150Y1 Instrumental Class – Violin and Viola** **0.33***
Introductory study of violin and viola. *K. Rapoport, P. Shand.* Violin or viola majors: P.I.

**EMU151H1 Instrumental Class – Clarinet** **0.17***
Introductory study of the clarinet. (May not be taken in the same term as EMU152H1.) *T. Dowling.* Clarinet majors: P.I.

**EMU152H1 Instrumental Class – Trumpet** **0.17***
Introductory study of the trumpet. (May not be taken in the same term as EMU151H1.) *J. Reynolds.* Trumpet majors: P.I.

**EMU153H1 Instrumental Class – Recorder** **0.17***
Introductory study of the recorder. Pedagogical considerations for class recorder instruction. *Not offered in 2004-05.*

**EMU154H1 Instrumental Class – Guitar** **0.17***
Introductory study of the guitar. Pedagogical considerations for class guitar instruction in popular and classical guitar styles. *B. Katz*

**EMU207Y1 Keyboard Skills for Music Education** **0.33**
A continuation of TMU107Y including the playing of chord progressions, simple accompaniments, combinations of parts from open choral scores, combinations of transposing parts from instrumental scores, and simple sight harmonizing of songs. Basic MIDI sequencing will be introduced. *D. Bradley.* Prerequisite: TMU107Y1 or P.I. *Not available to Keyboard majors.*

**EMU231Y1 Vocal Techniques** **0.33**
The study and practice of singing as it pertains to choral performance and classroom teaching. Introduction to the principles of vocal acoustics, vocal physiology and phonetics as they apply to teaching and performing. *Not available to students whose applied major is voice. L. Blaser.* Prerequisite: EMU130Y

**EMU250Y1 Instrumental Class – Violin and Viola** **0.33***
Continuation of EMU150Y1. *P. Shand.* Prerequisite: EMU150Y1 or P.I.

**EMU252H1 Instrumental Class – French Horn** **0.17***
Introductory study of the French horn. *H. Hennigar* Horn majors: P.I. Prerequisite: EMU152H1

**EMU254H1 Instrumental Class – Trombone** **0.17***
Introductory study of the trombone. *L. Shields.* Trombone majors: P.I. Prerequisite: EMU152H1

**EMU256H1 Instrumental Class – Tuba** **0.17***
Introductory study of the tuba. *S. Fratia.* Tuba majors: P.I. Prerequisite: EMU152H1

**EMU275Y1 Foundations of Music Education** **0.67**
An introduction to the philosophy, psychology and curricular foundations of Music Education. *B. John*

**EMU277C1 Workshop in Music Education**
Special course in specific areas of concern to prospective and in-service teachers. Credit variable. *L. Dolloff,* P.I. *Summers only.*

**EMU317Y1 Orchestration** **0.67***
Arranging for the orchestra, concert band and jazz ensemble. Intended for those concentrating in Music Education. Prerequisite: TMU220H1, TMU221H1. *Not offered in 2004-05.*

**EMU330H1 Choral Music Education I** **0.33**
An introduction to the study of choral music in education with an emphasis on vocal development, repertoire for children and youth choirs, score study techniques and conducting skills. Prerequisite: EMU130Y1, 231Y. EMU275Y (Education majors only.) Exclusion: EMU330Y1

**EMU331H1 Choral Music Education II** **0.33**
The study of choral music in education with an emphasis on teaching and learning in the choir. The course will focus on repertoire, score study and conducting with an emphasis on rehearsal pedagogy. Exclusion: EMU330Y1

**EMU340Y1 Instrumental Minor Practicum** **0.33**
The opportunity to develop and refine playing skills on selected secondary instruments in band, chamber music and orchestral practicum ensembles. *J. Reynolds.* One hour per week, two terms. Available to Music Education students in years 2, 3 or 4. Prerequisite: corresponding instrumental course or P.I. *Cannot be taken simultaneously with EMU356Y1. Not offered in 2004-05.*

**EMU350H1 Instrumental Class – Cello I** **0.17***
Introductory study of the cello. *O. Van Kranendonk.* Cello majors: P.I.

**EMU351H1 Instrumental Class – Cello II** **0.17***
Continuation of EMU350F. *O. Van Kranendonk.* Cello majors: P.I. Prerequisite: EMU350F or P.I.

**EMU352Y1 Instrumental Class – Percussion** **0.33***
Practical study of percussion instruments. Care and maintenance of instruments and equipment. Ensemble playing. *J. Brownell*

**EMU353H1 Instrumental Class – Flute** **0.17***
Introductory study of the flute. *P. Bryce* Flute majors: P.I. Prerequisite: EMU151H1.

**EMU354H1 Instrumental Class – Oboe** **0.17***
Introductory study of the oboe. *C. Scholtz.* Oboe majors: P.I. Prerequisite: EMU151H1.

**EMU355Y1 Accompanying** **0.33***
Study and practice emphasizing the use of the piano in school music teaching. Accompaniment of solo songs, choral music, instrumental solos and ensembles. Practical experience in transposition, sight harmonization, improvisation and sight-reading. Assignments appropriate to the level of keyboard facility. Primarily intended for Music Education students. *D. Bradley.* Prerequisite: TMU105Y1/107Y1, P.I.

**EMU356Y1 Instrumental Music I: Curriculum, Conducting, Rehearsal and Repertoire 1.0**
A study of techniques for the instruction and administration of wind and string instrumental programs. Analysis and performance of beginning and intermediate band and string orchestra repertoire. Three hours. *J. Reynolds/P. Shand.* Prerequisite: EMU150Y1, 151H1, 152H1, 275Y1 and two of the following courses: 252H1, 254H1, 256H1, 353H1, 354H1, 357H1, 358H1 Prerequisite or co-requisite: EMU350H1 Co-requisite: PMU380Y1 *Permission of the instructor is required for students not meeting the above prerequisite and co-requisite requirements. Cannot be taken simultaneously with EMU340Y1.*

**EMU357H1 Instrumental Class – Saxophone** **0.17***
Introductory study of the saxophone. *D. Englert* Saxophone majors: P.I. Prerequisite: EMU151H1.

**EMU358H1 Instrumental Class – Bassoon** **0.17***
Introductory study of the bassoon. One hour, one term. *G. Robinson.* Bassoon majors: P.I. Prerequisite: EMU151H1.

**EMU359H1 Jazz Education** **0.5**
Analysis, methods and materials for jazz education and improvisation techniques. *P. Read.* Prerequisite: TMU200Y1 and P.I. *(Not offered in 2004-05).*

**EMU360H1 Jazz Improvisation** **0.5**
Development of improvisation skills in the jazz idiom through applied performance and theoretical analysis in a variety of jazz styles. *P. Nimmons.* Prerequisite: TMU200Y1 and P.I. *Not open to Jazz majors.*

**EMU370Y1 Principles and Practice of Music Education for Children I** **0.67**
This course provides an introduction to the philosophical underpinnings and practice-based theories of music education for children. Students will have the opportunity to study the development of musicianship in childhood and explore common theories and educational approaches through seminars, observations, composition and performance experiences, and microteaching opportunities. *L. Dolloff.* EMU372 is a co-requisite with EMU370.

**EMU371Y1 Alternative Methods in Music Education** **0.5**
A study of methods of secondary school music instruction that serve as alternatives to traditional band, orchestra and choral programs. Emphasis is on curriculum development and the evaluation of teaching strategies and materials. Guitar and MIDI applications will be studied as examples of viable methods. *L. Bartel.* Prerequisite: EMU275Y1. Prerequisite or Co-requisite: EMU154H1. Students are advised to take TMU111H1 before this course. *Not offered in 2004-05.*

**EMU372Y1 Movement and Dance** **0.33**
Development of coordination, flexibility and ease in movement, as well as a kinesthetic response to rhythm, dynamics, form and expression in music. Basic choreography and elements of space, time and force are explored in relation to elementary music education. *B. Katz.*

**EMU401C1, 402C1 Special Studies in Choral Music I & II** **0.33/0.67**
An intensive study of choral music technique and repertoire. *D. Rao. Summer Only.*

**EMU410Y1 Introduction to Research in Music Education** **0.5**
An introduction to descriptive, experimental, philosophical and historical research in music education, with particular reference to principles of research design and effective research procedures. Students will prepare critiques of research material and will be guided in designing research projects. *L. Bartel.* Prerequisite: EMU275Y1.

**EMU417H1 Jazz Arranging** **0.33***
Advanced techniques of arranging for jazz ensembles, studio orchestra, and jazz choir. Prerequisite:EMU317Y1 and P.I. *Not offered in 2004-05.*

**EMU430H1 Choral Literature and Conducting I** **0.33**
The study of choral literature and conducting technique with an emphasis on European classical and Contemporary choral music (including selected choral-orchestral repertoire). The weekly class will meet in a combined literature seminar and conducting practicum with piano and/or small instrumental ensemble. *D. Rao.* Prerequisite: EMU330H, 331S, or P.I. , Exclusion: EMU430Y

**EMU431H1 Choral Literature and Conducting II** **0.33**
The study of choral literature and conducting technique with an emphasis on European classical and Contemporary choral music (including selected choral-orchestral repertoire). The weekly class will meet in a combined literature and seminar and conducting practicum with piano and/or small instrumental ensemble. *D. Rao.* Prerequisite: EMU430H1. Exclusion: EMU430Y1

**EMU450H1 Instrumental Class – Double Bass** **0.17***
Introductory study of the double bass. *T. Dawson.* One hour, one term. Bass majors: P.I. Prerequisite: EMU350H1

**EMU456Y1 Instrumental Music II: Advanced Curriculum, Conducting, Rehearsal and Repertoire 1.0**
Practical orchestral and small ensemble lab. Selected lecture topics related to teacher effectiveness in an instrumental program. In-field observation and participation. *P. Shand., T.B.A.* Prerequisite: EMU356Y1. Recommended: PMU480Y1

**EMU461H1 Music Education in Cultural Perspective** **0.5**
A seminar exploring music's social nature, with special attention to the ways culture influences music perception, cognition, and value, and the way musical practices in turn influence culture and social relations. Issues addressed include: music education as intercultural education; music, gender, and power; the educational implications of cultural relativity; music education as an agent of social reproduction and/or transformation; social relations implicit in various musical and instructional practices; and music education's moral significance. Emphasis is placed on practical pedagogical applications of world music. Prerequisite or co-requisite: any World Music Ensemble. Prerequisite: EMU275Y1.

**EMU464Y1 String Pedagogy** **0.5**
Study of the differences and similarities between the various stringed instruments in relation to the problems of instruction in the classroom or studio. Open to violin, viola, cello and double bass players in all Bachelor of Music programs and to other students by permission of the instructor. *P. Shand*

**EMU470Y1 Principles and Practice of Music Education for Children II** **1.0**
Refinement and application of curricular and instructional skills developed in EMU370Y1, EMU372Y1. Critical analysis of current music education philosophies, learning theories, methodologies and materials as they apply to elementary general music. In-field opportunities for observing and participating in the teaching of music to children. *L. Dolloff.* Prerequisite: EMU370Y1, EMU372Y1. Prerequisite or Co-requisite: EMU153H1 *(Not offered 2004-05).*

**EMU480H1 Early Childhood Music Education: From Philosophy to Practice** **0.5**
A focus on the foundations of early childhood music education, the philosophical, biophysical and curricular bases of music teaching and learning in music in early childhood. This course also provides a practical approach to teaching young children. *B. John.* Prerequisite: EMU370Y1

**EMU485H1 Advanced Topics in Music and Childhood** **0.5**
Designed as a continuation of EMU370Y, this course will give students an opportunity to study issues pertaining to the practice of teaching and learning music in childhood, and to begin to formlate their own theory for the curricular development of programmes for children in school and community contexts. Seminars and practicum experiences will be supplemented by individual research projects. *L. Dolloff.* Prerequisite: EMU370Y1

**EMU490H1 Topics in Sociology and Music Education** **0.5**
The role of music in society has a tremendous impact on the contexts and processes through which music is taught and learned. During this course students will explore the application of a sociological perspective to the study of music in general and to issues concerning the teaching and learning of music. *H. Froehlich*

**EMU499H1 Independent Study** **0.33**
Available to students in 3rd or 4th year on successful completion of several EMU courses, depending on grade standing and availability of instructor. ***Permission of the Division Required.***

# HISTORY & CULTURE OF MUSIC

**HMU111H1 Introduction to Music & Society** **0.5**
An examination of musical thought and practice in non-Western and Western traditions. *J. Kippen.* Does not count as an HMU elective.

**HMU133H1 Jazz History** **0.5**
The present and past influences of jazz, its origins, history, social impact, and the role in shaping musical traditions of the present. *J. Reynolds*

**HMU225H1 Historical Survey I** **0.5**
Western music up to 1750. No prerequisite. *J. Haines.* Does not count as an HMU elective.

**HMU226H1 Historical Survey II** **0.5**
Western music from 1750 to the present. No prerequisite *M.A. Parker.* Does not count as an HMU elective.

**HMU250H1 Practical Studies in Ethnomusicology: Tabla** **0.5****
The purpose of this course is to learn about the North Indian tabla, its history, its rhythmic system, and its repertoire through practical studies and through guided listening and analysis of performances of the great masters. Enrollment is by permission of the instructor. *J. Kippen.* Cannot be taken simultaneously with PMU267Y1.

**HMU251H1 Practical Studies in Ethnomusicology: Sub-Saharan African Music** **0.5****
The purpose of this course is to study and to do detailed analysis and performance of music from West Africa, Uganda and the Central African Republic. Enrolment is by permission of the instructor. *R. Hartenberger*

**HMU321H1 The Beatles** **0.5**
An ethnomusicological perspective on arguably the most famous band in popular music history. This course traces the emergence and musical development of the Fab Four through a detailed analysis of the recorded repertoire, and assesses their role in setting social and musical trends in the "Swinging Sixties" and beyond. *J. Kippen* Prerequisite: HMU111H1, HMU225H1, HMU226H1

**HMU327H1 Musics of African Diaspora** **0.5**
This course explores musical and cultural interaction between sub-Saharan Africa and the Caribbean, the Americas, and Europe. This course examines the cultural and musical implications of globalization on peoples of the African diaspora and their multicultural audiences. This course includes popular and traditional musics of Mali, Ghana, Nigeria, South Africa, Zimbabwe, Cuba, Haiti, the Dominican Republic, Brazil and the United States. *M.C. Cain.* Prerequisite: HMU111H1, HMU225H1, HMU226H1

**HMU330H1 Topics in Medieval Music** **0.5***
Plainchant and polyphony, including topics for individual research. *J. Haines* Prerequisite: Completion of 4-course History requirement.

**HMU331H1 Topics in Renaissance Music** **0.5***
A comprehensive survey of sacred and secular polyphony (1400-1600), including topics or independent research. *W. Bowen* Prerequisite: Completion of 4-course History requirement. *Not offered in 2004-2005*

**HMU333H1 Topics in Baroque Music** **0.5***
Instrumental and vocal genres (1600-1750), including topics for individual research. *G. Johnston* Prerequisite: Completion of 4-course History requirement. *Not offered in 2004-05.*

**HMU352H1 Chamber Music** **0.5**
A detailed survey of chamber music composers and compositions from the time of Haydn and Mozart to the present. The emphasis will be on the major repertoire for strings by European composers, though selected works by North American composers and for other instrumentations will also be studied. *R. Elliott.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

**HMU365H1 Orientalism, Appropriation, Fusion, Exchange** **0.5**
Beginning with a historical enquiry into the ways in which Western composers have experimented with influences from other parts of the world, this seminar course will move into an investigation of how musics with different ways of arranging sound can be combined and the various reasons why this attempt is made. Because of the wide range of possible cultural and historical examples, students from all streams in the Faculty of Music will be able to participate. Students will also be able to design a long paper around their individual interests. *M. Walker.* Prerequisite: HMU111H1, HMU225H1, HMU226H1

**HMU420H1 Music, Theatre and Spectacle in the Italian Renaissance** **0.5**
Public festivals, ceremonies, and dramatic works with music not only entertain us, they convey views about the world we live in and its history. This course will focus on how such musical events and works performs this function in the Italian Renaissance by exploring their artistic, political, religious, and social contexts. Students will be encouraged to extend these studies to musical works and events outside Italy in their individual projects. *W. Bowen.* Prerequisite: HMU111H1, HMU225H1, HMU226H1.

**HMU430H1 Topics in Classical Music** **0.5***
Pre-classical composers, Haydn, Mozart, Beethoven (1720-1830), including topics for individual research. *G. Jones.* Prerequisite: Completion of 4-course History requirement. *Not offered in 2004-2005*

**HMU431H1 Topics in Romantic Music** **0.5***
Instrumental and vocal genres, including topics for individual research. *G. Jones* Prerequisite: Completion of 4-course History requirement.

**HMU432H1 Topics in 20th-century Music** **0.5***
Developments and trends since 1910, including topics for individual research. Prerequisite: Completion of 4-course History requirement. *Not offered in 2004-2005*

**HMU433H1 Topics in Ethnomusicology** **0.5***
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. *M.C. Cain.* Prerequisite: Completion of 4-course History requirement.

**HMU467H1 The Operas of Mozart** **0.5**
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates. *M. Parker.* Prerequisite: HMU111H1, HMU225H1, HMU226H1

**HMU499H1 Independent Study** **0.5***
Available to students in 3rd or 4th year on successful completion of several HMU courses, and depending on grade standing and availability of instructor. ***Permission of the Division.***

**FUTURE COURSE OFFERINGS:**

| | | |
|---|---|---|
| Bartok | Music of the First Nations | Problems in the Performance of Early Music |
| Brahms | Music of J.S. Bach | Protestant Church Music |
| Claudio Monteverdi | Music of North India | Schoenberg |
| Concerto | Music of Sub-Saharan Africa | Stravinsky |
| From Modern to Post-Modern | Music in Twentieth-Century America | Stravinsky & Schoenberg |
| From Romantic to Modern | Musical Life in Toronto | Symphonies of Beethoven |
| Haydn | Musical Notation of the Middle Ages | The Symphony |
| Introduction to Western Liturgy | Operas of Mozart | Symphony Orchestra |
| The Mass | Opera and the Romantic Tradition | Text Setting before the Renaissance |
| Minimalism and the Music of Steve Reich | Operas of Puccini | Thomas Tallis |
| Mozart, then and now | Orpheus, The Perfect Musician | |
| Music and Literary Form | Performance Practices | |

## JAZZ PERFORMANCE

*The following courses are normally available only to Jazz majors and by P.I. to others.*

**JMU100Y1 Jazz & Traditional Materials** **0.67**
The study of harmony, melody and counterpoint in both traditional and jazz musical forms. Written and analytical studies of music from various jazz idioms and traditional repertoire. Two hours weekly. *D. Neill.* Exclusion: TMU100Y1/ (TMU120H1,TMU121H1)

**JMU101Y1 Jazz & Traditional Ear Training** **0.67**
Corresponding with materials studied in JMU100Y. Melodic, harmonic and rhythmic dictation; sight singing. Transcription of jazz solos and group performances. Two hours weekly. *R. Patterson*
Exclusion: TMU101Y1, 103Y1/(TMU120H1, TMU121H1)

**JMU104Y1 Jazz Keyboard Skills** **0.33**
Basic keyboard skills for jazz majors who play instruments other than piano. Credit for the course may be obtained by passing an examination. *Required of all Jazz students except keyboard players.* One hour class piano instruction per week. *G. Williamson*

**JMU185Y1 Jazz Applied Music** **1.0**
Individual instruction on major instrument or voice. One hour weekly (to a total of 24 lessons).

**JMU189Y1 Jazz Orchestra** **1.0**
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *J. Lewis /T. Promane.*

**JMU191Y1 Jazz Improvisation** **0.33**
This course examines the artistic and technical aspects of improvised jazz performance. Analysis of improvised solos and group performances, approaches to practicing, developmental techniques and exercises, and general performance skills are among the topics covered. One hour. *R. Patterson*

**JMU192Y1 Small Jazz Ensemble** **0.5**
Students are assigned to small jazz ensembles by audition, rehearsing with faculty for one hour and independently for an additional two hours each week. Repertoire ranges from traditional to contemporary jazz styles. Attendance at all assigned sessions is required. Three hours.

**JMU193Y1 Vocal Jazz Ensemble** **1.0**
While a major ensemble for students enrolled in jazz performance, this ensemble is open to other performers by audition. Students rehearse and perform in concerts as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *L. Martinelli.*

**JMU200Y1 Jazz & Traditional Materials** **0.67**
See JMU100Y. *T. Promane* Exclusion: TMU200Y1/(TMU220H1, TMU221H1)

**JMU201Y1 Jazz & Traditional Ear Training** **0.67**
Corresponding with materials studied in JMU200Y1. See JMU101Y1. *J. Lewis.* Exclusion: TMU201Y1/ (TMU220H1, TMU221H1)

**JMU285Y1 Jazz Applied Music** See JMU185Y1 **1.0**

**JMU289Y1 Jazz Orchestra** See JMU189Y1 **1.0**

**JMU291Y1 Jazz Improvisation** See JMU191Y1 *A. Dean* **0.33**

**JMU292Y1 Small Jazz Ensemble** See JMU192Y1 **0.5**

**JMU293Y1 Vocal Jazz Ensemble** See JMU193Y1 **1.0**

**JMU301Y1 Jazz & Traditional Ear Training** **0.67**
Corresponding with materials studied in JMU300Y1. See JMU101Y1 *K. MacDonald*

**JMU317Y1 Jazz Arranging** **0.67**
Instrumental and vocal arranging for various jazz ensembles from duos to large jazz band and studio orchestra. Two hours. *T. Promane* Co-requisite: JMU301Y1

**JMU385Y1 Jazz Applied Music** Recital required. See JMU185Y1 **1.0**

**JMU389Y1 Jazz Orchestra** See JMU1891Y1 **1.0**

**JMU391Y1 Jazz Improvisation** See JMU191Y1 *K. MacDonald* **0.33**

**JMU392Y1 Small Jazz Ensemble** See JMU192Y1 **0.5**

**JMU393Y1 Vocal Jazz Ensemble** **1.0**

**JMU410Y1 Jazz Composition** **0.67**
Studies leading to the development of a personal and creative compositional style. Analysis of selected compositions. Two hours. *P. Nimmons* Prerequisite: JMU300Y1

**JMU485Y1 Jazz Applied Music** See JMU385Y1 **1.0**

**JMU489Y1 Jazz Orchestra** See JMU389Y1 **1.0**

**JMU491Y1 Jazz Improvisation See JMU191Y1** *M. Murley* **0.33**

**JMU492Y1 Small Jazz Ensemble** See JMU192Y1 **0.5**

**JMU493Y1 Vocal Jazz Ensemble** See JMU193Y1 **1.0**

## PERFORMANCE

**PMU105Y1 Instrumental Performance Class** **0.33**
Approaches to performance and repertoire in instrument specific groupings. *Staff*

**PMU135Y1 Lyric Diction** **0.33**
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C.. Loewen. Voice performance majors only or P.I.*

**PMU138Y1 Italian/English Masterclass** **0.33**
Practical approach to the study and performance of Italian and English vocal repertoire, with emphasis on expression of text. *C. Loewen, S. Horst. For voice Performance majors only, or P.I.*

**PMU163Y1 Sight Reading** **0.33**
Reading and study of solo pieces, accompaniments, duets, and two-piano arrangements of symphonies and overtures. *A. Markow. For piano Performance majors only.*

**PMU173Y1 Chamber Choir I** **0.33**
The study and performance of unaccompanied chamber choral music. *By Audition. D. Rao.* Cannot be taken simultaneously with PMU192Y1.

**PMU174Y1 Chamber Choir II** **0.33**
The study and performance of unaccompanied chamber choral music. *By Audition. D. Rao.* Cannot be taken simultaneously with PMU192Y1.

**PMU175Y1 University Women's Chorus** **1.0**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Attendance at all assigned sessions is required. Four hours. *R. Cooper.*

**PMU182Y1 Contemporary Music Ensemble** **0.5** *(extra performer 0.17)*
Rehearsals and performances of 20th-century works, principally for larger ensembles, including works by student and faculty composers. In collaboration with the Composition Division. *G. Kulesha. Limited enrolment, by audition.* Three hours. 0.33 unit of credit may be applied to Chamber Music requirement.

**PMU183Y1 Guitar Orchestra** **1.0**
Practical training in ensemble performance. Four hours minimum. *J. McFadden.*

**PMU184Y1 Applied Music** **0.5**
Individual instruction in the student's major performance medium. One half-hour lesson per week (to a total of 24 lessons).

**PMU185Y1 Applied Music** **1.0**
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons). *Performance majors only.*

**PMU186Y1 Lute Class** **0.5**
Instruction for Guitar Performance majors only. One hour. *J. Edwards. Not offered in 2004-05.*

**PMU187Y1 Early Music Ensembles** **0.67**
Performance of chamber music from an historical orientation. For singers and instrumentalists. Two hours. *I. Taurins, K. Komisaruk, A. Melville. Required for Historical instrument majors;* four hours, 0.67.

**PMU190Y1 University of Toronto Wind Ensembles** **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division through the academic year. Attendance at all assigned sessions is required. Six hours minimum. *J. Reynolds, T.B.A..*

**PMU191Y1 Chamber Music** **0.33**
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. Two hours minimum. By permission of the Division.

**PMU192Y1 MacMillan Singers** **1.0**
The study and performance of a diverse choral repertoire with an emphasis on extended and major works. Attendance at all assigned session is required. Four hours minimum. *D. Rao*

**PMU195Y1 University of Toronto Orchestras** **1.0**
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *R. Armenian*

**PMU197Y1 Master Chorale** **1.0**
A performance survey of Choral Music emphasizing a wide range of traditional and contemporary music. This ensemble course will focus on the development of musicianship and professionalism: reading and listening skills, vocal techniques, interpretation skills, and performance practices as related to selected performance repertoire. Students will perform one concert each term, with one additional dress rehearsal each term as assigned by the Performance Division. Three hours. *TBA*

**PMU205Y1 Instrumental Performance Class** See PMU105Y1 **0.33**

**PMU230Y1 Performance Topics in Voice Studies** **0.33**
This course will introduce the stagecraft skills necessary for learning a role, developing a character, and understanding situation and action through the study of basic acting and movement techniques, text analysis, declamation, and interpretation of sung text primarily from the 17th and 18th centuries. Prerequisite: PMU185Y1. Co-requisite: PMU285Y1

**PMU238Y1 Italian/English Master Class** **0.33**
A continuation of PMU138Y1. Practical approach to the study and performance of Italian and English repertoire including Bellini, Rossini, Donizetti, Mozart and Resphigi and 20th century American, British and Canadian art songs and arias. *C. Loewen/ S. Horst.* Prerequisite: PMU138Y1 or P.I.

**PMU251Y1 Piano – Instrumental Master Class** **0.5**
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. *J. Parker/ M. Orlov* One hour. *For piano Performance majors.* Co-requisite: PMU252Y1

**PMU252Y1 Piano – Vocal Master Class** **0.5**
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. *C. Loewen.* One hour. *For piano Performance majors only.* Co-requisite: PMU251Y1

**PMU255Y1 Piano – Vocal Master Class** **0.5**
Students prepare and perform vocal music with the pianists in PMU252Y1. *By permission of the Division.*

**PMU260Y1 Teaching Methods – Piano I** **0.67**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of elementary and junior grades. Two hours.

**PMU262Y1 World Music Ensemble: Chinese Traditional Ensemble** **0.33**
Performance and rehearsal of Traditional Chinese Music. *Huaisheng Qui J.* No prerequisite.

**PMU263Y1 Sight Reading** **0.33**
Continuation of PMU163Y1, required for those who received less than first class standing in PMU163Y1. *A. Markow.*

**PMU264Y1 World Music Ensemble: African Drumming and Dancing** **0.33**
Performance and rehearsal of West African Music. *F. Dunyo.*

**PMU265Y1 World Music Ensemble: Balinese Gamelan** **0.33**
Performance and rehearsal of Balinese Gamelan. *A. Sanger.* No prerequisite. *Not offered in 2004-05.*

**PMU266Y1 World Music Ensemble: Balkan Vocal Music** **0.33**
Performance and rehearsal of Balkan Vocal Music. One hour. No prerequisite.

**PMU267Y1 World Music Ensemble: Tabla** **0.33****
Rehearsal and Performance of Tabla music. One hour. *J. Kippen.* Permission of Instructor required. Cannot be taken simultaneously with HMU250H1.

**PMU268Y1 World Music Ensemble: Japanese Shakuhachi Flute** **0.33**
Rehearsal and Performance of Japanese Shakuhachi Ensemble. One hour. No prerequisite.. *Not offered in 2004-05.*

**PMU269Y1 World Music Ensemble: Georgian Vocal Ensemble** **0.33**
Rehearsal and Performance of Georgian Vocal Music. One hour. No prerequisite.Exclusion:EMU280Y. *Not offered in 2004-05.*

**PMU270Y1 World Music Ensemble: Latin-American Percussion Ensemble 0.33**
Rehearsal and Performance of Latin-American Percussion Music. No prerequisite. *Not offered in 2004-05.*

**PMU271Y1 Japanese Drumming Ensemble** **0.33**
Rehearsal and performance of Japanese Drumming. *G. Nagata.* No prerequisite.

**PMU273Y1 Chamber Choir I** See PMU173Y1. Cannot be taken simultaneously with PMU292Y1. **0.33**

**PMU274Y1 Chamber Choir II** See PMU174Y1. Cannot be taken simultaneously with PMU292Y1. **0.33**

**PMU275Y1 University Women's Chorus** See PMU175Y **1.0**

**PMU281Y1 World Music Vocal Ensemble** *Not offered 2004-05.* **0.33**

**PMU282Y1 Contemporary Music Ensemble** See PMU182Y1 **0.5** *(extra performer 0.17)*

**PMU283Y1 Guitar Orchestra** See PMU183Y1 **1.0**

**PMU284Y1 Applied Music** See PMU184Y1 **0.5**

**PMU285Y1 Applied Music** See PMU185Y1 **1.0**

**PMU286Y1 Lute** See PMU186Y1 **0.5**

**PMU287Y1 Early Music Ensembles** See PMU187Y **0.67**

**PMU290Y1 University of Toronto Wind Ensembles** See PMU190Y1 **1.0**

**PMU291Y1 Chamber Music** See PMU191Y1 **0.33**

**PMU292Y1 MacMillan Singers** See PMU192Y1 **1.0**

**PMU295Y1 University of Toronto Orchestras** See PMU195Y1 **1.0**

**PMU297Y1 Master Chorale** See PMU197Y1 **1.0**

**PMU305Y1 Instrumental Performance Class** See PMU105Y1 **0.33**

**PMU325Y1 History and Literature of the Guitar** **0.67**
A study of the guitar's history and literature from the Renaissance to the present day. Topics covered will also include performance practice, primary sources, transcription, modern notation practices, and sociological issues. There will also be a section on orchestral and opera excerpt literature. *For Guitar majors or P.I.*

**PMU330Y1 Performance Skills** **0.67**
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be developed through coaching and masterclass sessions. Two hours. *B. Toyich. Limited enrolment.*

**PMU336Y1 French Melodie** **0.33**
Performance of French melodie in a masterclass setting. Elementary knowledge of French vocabulary, grammar and pronunciation is required. Prerequisite: PMU135Y1, PMU285Y1 or P.I. *For voice Performance majors or by P.I. G. Duplessis.*

**PMU339Y1 Oratorio** **0.33**
Study and performance of oratorio repertoire. One hour. *D. Bodle* Prerequisite: PMU285Y1 or P.I. *For voice Performance majors only, or by P.I.*

**PMU340Y1 Lieder** **0.33**
Study and performance of selected Lieder in a masterclass setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. *One hour. E. Schwing-Braun.* Prerequisite: PMU135Y1, PMU285Y1 or P.I. *Voice Performance majors only.*

**PMU350Y1 Song Interpretation** **0.33**
A performance class for music education voice majors that focuses on song repertoire to develop interpretive skills, enhance repertoire knowledge and explore stylistic nuances. *J. Bentley*. Prerequisite: PMU184Y1

**PMU351Y1 Piano – Instrumental Master Class** See PMU251Y1 **0.5**

**PMU352Y1 Piano – Vocal Master Class** See PMU252Y1 *C. Loewen, C. Stowe* **0.5**

**PMU354Y1 Piano – Instrumental Master Class** **0.5**
Students prepare and perform chamber works with the pianists in PMU351Y1. P.I.

**PMU355Y1 Piano – Vocal Master Class** **0.5**
Students prepare and perform vocal music with the pianists in PMU352Y1. P.I. C. Loewen, *C. Stowe*

**PMU357Y1 Improvisation – Organ** **0.33**
Varied harmonic treatment of melodies; hymn tunes as preludes; trio playing. *W. Wright. For organ Performance majors only, or by P.I.* Prerequisite: TMU105Y1

**PMU360Y1 Teaching Methods – Piano II** **0.33**
Theory and practice in piano teaching. Demonstration lessons. Repertoire of the intermediate and advanced grades. One hour. Prerequisite: PMU260Y1 or P.I.

**PMU361Y1 Vocal Pedagogy** **0.5**
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. *L. MacDonald. For Voice majors or P.I.*

**PMU363Y1 Orchestral Studies - Percussion** **0.33**
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. *J. Rudolph. For Performance Majors or P.I.*

**PMU364Y1 World Music Ensemble: African Drumming and Dancing** **0.33**
See PMU264Y1. Prerequisite: PMU264Y1/ EMU272Y.

**PMU365Y1 World Music Ensemble: Balinese Gamelan** **0.33**
See PMU265Y1. Prerequisite: PMU265Y1/EMU274Y. *Not offered in 2004-05.*

**PMU366Y1 World Music Ensemble: Balkan Vocal Music** **0.33**
SeePMU266Y1.Prerequisite: MU266Y1/EMU276Y. *Not offered in 2004-05.*

**PMU367Y1 World Music Ensemble: Tabla** **0.33**
See PMU267Y1. Prerequisite: PMU267Y1/EMU278Y. *Not offered in 2004-05.*

**PMU368Y1 World Music Ensemble: Japanese Shakuhachi Ensemble** **0.33**
See PMU268Y1. Prerequisite: PMU268Y1/EMU279Y. *Not offered in 2004-05.*

**PMU369Y1 World Music Ensemble: Georgian Vocal Ensemble** **0.33**
See PMU269Y1. Prerequisite: PMU269Y1/EMU280Y. *Not offered in 2004-05.*

**PMU370Y1 World Music Ensemble: Latin-American Percussion Ensemble** **0.33**
See PMU270Y1. Prerequisite: PMU270Y1. *Not offered in 2004-05.*

**PMU371Y1 World Music Ensemble: Japanese Drumming Ensemble** **0.33**
See PMU271Y1. Prerequisite: PMU271Y1.

**PMU373Y1 Chamber Choir I** See PMU173Y1. Cannot be taken simultaneously with PMU392Y1. **0.33**

**PMU374Y1 Chamber Choir II** See PMU174Y1. Cannot be taken simultaneously with PMU392Y1. **0.33**

**PMU375Y1 University Women's Chorus** See PMU175Y1 **1.0**

**PMU376Y1 Departmental Literature – Piano** **0.33**
Survey of selected repertoire. Class performance. *For Performance majors or by P.I.*

**PMU377Y1 Departmental Literature – Organ** **0.33**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright. For Performance majors or by P.I.*

**PMU378Y1 Orchestral Studies – Strings** **0.33**
Survey of selected repertoire not covered elsewhere in the performance program. *P. Widner.* Prerequisite: PMU285Y1 or P.I. *For Performance majors or by P.I.*

**PMU379Y1 Orchestral Studies – Winds** **0.33**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *H. Hennigar.* Prerequisite: PMU285Y1 or P.I. *For Performance majors or by P.I.*

**PMU380Y1 Conducting** **0.67***
Principles of baton technique, score study and analysis. Students conduct from full scores of orchestral, orchestral-choral, and opera repertoire. Weekly conducting of piano reductions. *I. Taurins. Limited enrolment. This course is not normally available to second year students.*

**PMU381Y1 World Music Vocal Ensemble** **0.33**
See PMU281Y1. Prerequisite: PMU281Y1. *Not offered in 2004-05.*

**PMU382Y1 Contemporary Music Ensemble** See PMU182Y1 **0.5** *(extra performer 0.17)*

**PMU383Y1 Guitar Orchestra** See PMU183Y1 **1.0**

**PMU384Y1 Applied Music** **0.5**
See PMU184Y1. *Not offered to students in Composition, History or Theory.*

**PMU385Y1 Applied Music** See PMU185Y1 **1.0**

**PMU386Y1 Lute** See PMU186Y1 **0.5**

**PMU387Y1 Early Music Ensembles** See PMU187Y1 **0.33 or 0.67**

**PMU388Y1 Harpsichord** **0.33**
Class lessons for Performance organ majors. *W. Wright. Not offered in 2004-05.*

**PMU390Y1 University of Toronto Wind Ensembles** See PMU190Y1 **1.0**

**PMU391Y1 Chamber Music** See PMU191Y1 **0.33**

**PMU392Y1 MacMillan Singers** See PMU192Y1 **1.0**

**PMU394Y1 Opera** **1.7**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurhythmics, makeup. Selected students may be cast in major productions. *Admission by audition.*

**PMU395Y1 University of Toronto Orchestras** See PMU195Y1 **1.0**

**PMU396Y1 Opera Chorus** **1.0**
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsal are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. Attendance at all assigned sessions is required. *Admission by audition.*

**PMU397Y1 Master Chorale** See PMU197Y1 **1.0**

**PMU399Y1 Recital** **0.33**

**PMU401H1 The Business of Music Performance** **0.33**
A study of the strategies and tools used by performers to refine and realize their career goals. Students develop publicity materials, meet with music industry professionals and investigate a variety of performance career paths. *C. Walter.*

**PMU405Y1 Instrumental Performance Class** See PMU105Y1 **0.33**

**PMU420H1 Fretboard Harmony** **0.33**
A course to provide the student with a knowledge of the melodic and harmonic capabilities of the guitar's fingerboard. Scale and interval patterns, chords and cadence types, harmonization of melodies, figures bass and sight-reading. *J. McFadden. For guitar majors or P.I. Not offered 2004-05.*

**PMU425H1 Guitar Pedagogy** **0.33**
Topics covered will include methods for the beginning student, studies (both pedagogical and concert), technique manuals, practice guides, masterclass teaching, classroom teaching, graded repertoire series, community outreach techniques, and physiological approaches to remedial students. In addition, students will gain practical experience through mock lesson situations. *J. McFadden. For guitar majors or P.I. Not offered 2004-05.*

**PMU436Y1 French Melodie** **0.33**
Continuation of PMU336Y1. Prerequisite: PMU336Y1 or P.I. *G. Duplessis.*

**PMU439Y1 Oratorio** **0.33**
See PMU339Y1. Prerequisite: PMU339Y1 *D. Bodle.*

**PMU440Y1 Lieder** **0.33**
In-depth study and analysis of Lieder in a master class setting. Singers are required to recite the text and give a description of the poetry, background and musical setting. Knowledge of German vocabulary, grammar and pronunciation is required. One hour. *E. Schwing-Braun.* Prerequisite: PMU135Y1, PMU340Y1, or P.I.

**PMU445Y1 Oratorio Ensemble** **0.67**
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th centuries. Two hours. *L. Adams* Prerequisite: PMU385Y1, PMU285Y1 for Art Diploma Students.

**PMU451Y1 Piano – Instrumental Master Class** **0.5**
See PMU251Y1. Prerequisite: PMU351Y1, 352Y1

**PMU452Y1 Piano - Vocal Master Class** **0.5**
See PMU252Y1. *C. Loewen, M. Morrison.* Prerequisite: PMU351Y1, 352Y1

**PMU454Y1 Piano – Instrumental Master Class** **0.5**
See PMU354Y1. Prerequisite: P.I.

**PMU455Y1 Piano - Vocal Master Class** **0.5**
See PMU355Y1. *C. Loewen, M. Morrison.*

**PMU457Y1 Improvisation – Organ** **0.33**
Improvisation of larger forms: toccatas, preludes, and fugues. *W. Wright.* Prerequisite: PMU357Y1.*Not offered 2004-05.*

**PMU458Y1 Miscellaneous Instruments** **0.33***
Fortepiano instruction. *Not offered in 2004-05.*

**PMU459H1 Miscellaneous Instruments** **0.17***
Instruction in harpsichord and historical wind and string instruments. *Not offered in 2004-05.*

**PMU460Y1 Teaching Methods – Organ** **0.33**
Study of selected "organ methods" with a view to establishing a philosophy of pedagogy. One hour. *Not offered in 2004-05.*

**PMU463Y1 Orchestral Studies - Percussion** **0.33**

**PMU473Y1 Chamber Choir I** See PMU173Y1. Cannot be taken simultaneously with PMU492Y1. **0.33**

**PMU474Y1 Chamber Choir II** See PMU174Y1. Cannot be taken simultaneously with PMU292Y1. **0.33**

**PMU475Y1 University Women's Chorus** See PMU175Y1 **1.0**

**PMU476Y1 Departmental Literature – Piano** See PMU376Y1 **0.33**

**PMU477Y1 Departmental Literature – Organ** See PMU377Y1 **0.33**

**PMU478Y1 Orchestral Studies – Strings** See PMU378Y1 **0.33**

**PMU479Y1 Orchestral Studies – Winds** See PMU379Y1 **0.33**

**PMU480Y1 Conducting** **0.67***
Continuation of PMU380Y1 with emphasis on score analysis and interpretation. *R. Armenian.* Prerequisite: PMU380Y1. *Limited enrolment*

**PMU482Y1 Contemporary Music Ensemble** See PMU182Y1 **0.5** *(extra performer 0.17)*

**PMU483Y1 Guitar Orchestra** See PMU183Y1 **1.0**

**PMU484Y1 Applied Music** **0.5**
See PMU184Y1. *Not available to students in Composition, History or Theory.*

**PMU485Y1 Applied Music** See PMU185Y1. **1.0**

**PMU486Y1 Lute** See PMU186Y1 **0.5**

**PMU487Y1 Early Music Ensembles** See PMU187Y1 **0.67**

**PMU490Y1 University of Toronto Wind Ensembles** See PMU190Y1 **1.0**

**PMU491Y1 Chamber Music** See PMU191Y1 **0.33**

**PMU492Y1 MacMillan Singers** See PMU192Y1 **1.0**

**PMU494Y1 Opera** See PMU394Y1 **1.7**

**PMU495Y1 University of Toronto Orchestras** See PMU195Y1 **1.0**

**PMU496Y1 Opera Chorus** See PMU396Y1 **1.0**

**PMU497Y1 Master Chorale** See PMU197Y1 **1.0**

**PMU499Y1 Recital** **0.33**

**PMU499H1 Recital** **0.33**
Second recital or major orchestral or chamber appearance.

## THEORY AND COMPOUNDING

**TMU105Y1 Keyboard Harmony** **0.33**
Keyboard skills, corresponding with materials studied in TMU120Y1, including scales, chords, harmonization of melodies and score reading. Emphasis on continuo realization. One hour. *W. Wright. For all keyboard majors.* Exclusion: TMU107Y1

**TMU107Y1 Keyboard Skills** **0.33**
Performance of pieces (equivalent to RCM Grade 3); scales, chords and cadences in major and minor keys; harmonization of simple melodies utilizing a variety of accompaniments and style; sight reading of melodies, chorales, and simple two-part pieces. One hour. *L. Kuzmenko.* Exclusion: TMU105Y1 *Incoming students whose major instrument is not keyboard may be granted exemption by passing a test during registration or showing proof of RCM grade 3 piano. Students obtaining advanced standing in TMU107Y1 may enrol in TMU105Y1.*

**TMU110Y1 Introduction to Composition** **1.0**
Material to be covered includes notation and preparation of scores and parts; introduction to linear writing in instrumental and vocal textures; motives and their extensions; short, strict forms for 2-3 instruments, based on traditional and contemporary models. Primarily for students with an interest in composition. Three hours. *R. Bergs.*

**TMU111H1 Introduction to Computer Applications in Music** **0.5**
Survey of the uses of computers in music. Practical assignments in computer lab. Two hours. *D. Patrick.*

**TMU120H1 Materials of Music Ia** **0.67**
Basic harmonic materials and their uses, simple modulation; elementary forms; and analysis of 18th- and 19th-century literature combined with the development of aural skills. *J. Kruspe/D. Patrick.* Four hours. Exclusion: JMU100Y1 and JMU101Y1

**TMU121H1 Materials of Music Ib** **0.67**
Continuation of TMU120H1. Prerequisite: TMU120H1

**TMU127H1 Musical Acoustics** **0.5**
Introduction to the acoustical foundations of music. Two hours. *D. Patrick. Not offered 2004-05*

**TMU207H1 Keyboard Harmony** **0.5**
Advanced work in improvisation, score reading, continuo and analysis. Limited enrolment. *W. Wright.* Prerequisite: TMU120H1, 121H1, 105Y1

**TMU210Y1 Composition*** **1.0**
Short pieces in 20th-century idioms for one, two and three instruments. Performance an integral part. One hour. For students admitted to Composition as a major concentration. *Admission by interview only.* Prerequisite: TMU120H1, 121H1, 105Y1/107Y1.
* Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

**TMU211Y1 Composition** **1.0**
Similar to TMU210Y1, but for students admitted to Composition as a Minor concentration. One hour. *Admission by interview only.* Prerequisite: TMU220H1, 221H1, TMU105/107Y1

**TMU220H1 Materials of Music IIa** **0.67**
Continuation of TMU120Y1. Chromatic harmony; larger forms, and analysis of 19th- century literature combined with continued development of aural skills. *J. Kruspe/R. McLelland* Four hours. Prerequisite: TMU120H1, 121H1 Exclusion: JMU200Y1 and JMU201Y1

**TMU221H1 Materials of Music IIb** **0.67**
Continuation of TMU220H1. Prerequisite: TMU220H1

**TMU302H1 Materials of Music III** **0.5**
Study of selected 20th-century music. Students may be required to perform in class. One hour. Prerequisite: TMU200Y1/ (TMU220H1, 221H1), TMU105Y1/107Y1. Exclusion: TMU303H1. *Primarily for Performance majors. J. Hawkins/ L. Kuzmenko /K. Chan /R. McLelland*

**TMU307H1 Analysis I** **0.5**
Harmonic, contrapuntal and structural analysis of selected works from Bach to c. 1850. *J. Kruspe* Two hours.
Prerequisite: TMU220H1, 221H1. *Not offered in 2004-05*

**TMU308H1 Analysis II** **0.5**
A continuation of TMU307H. Analysis of selected late 19th- and early 20th-century works. Two hours. *J. Kruspe.* Prerequisite: TMU220H1, 221H1

**TMU310Y1 Composition*** **1.0**
Continuation of TMU210Y, including extended works for small chamber ensembles. One hour. Prerequisite: TMU220H1, 221H1, 105Y1/107Y1, 210Y1. *For Composition majors only.* * Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

**TMU311Y1 Composition** **1.0**
Continuation of TMU211Y1; similar to TMU310Y1. One hour. *For students in the Composition Minor program.*

**TMU313H1 Introduction to Music Recording** **0.5****
An introduction to the theory and practice of music recording. The study of recording environments, equipment and techniques. Two hour class, four hours studio time. *D. Patrick.* Prerequisite: TMU127H1, TMU111H1 or TMU319H1 or P.I. *Not offered in 2004-05*

**TMU314Y1 Orchestration** **1.0**
A study of the individual capabilities of standard orchestral instruments. Writing and arranging for small groups - strings, brass, woodwinds and percussion. In-class readings of student assignments. Study of selected scores. *J. Hawkins. For composition majors and minors only.* Prerequisite: TMU220H1, 221H1

**TMU315H1 Music for Silent Films** **0.33****
Introduction to the history of music in the cinema c.1895-1930; preparation of live accompaniments to short films selected for use in courses offered by the Department of Cinema Studies. *J. Kruspe.* One hour, one term. *Admission by audition.*

**TMU316H1 Counterpoint I** **0.5**
Practical and analytical study of 18th-century contrapuntal techniques, including species writing, canon and invention. Two hours. *A. Rapoport.* Prerequisite: TMU220H1, 221H1 and P.I.

**TMU317H1 Counterpoint II** **0.5**
Continuation of TMU316H1 including chorale prelude and fugue. Two hours. *A. Rapoport.* Prerequisite: TMU220H1, 221H1, TMU316H1 and P.I.

**TMU318H1 Counterpoint III** **0.5**
Study of modal counterpoint; strict species technique and 16th-century procedures in vocal writing. Two hours. *A. Rapoport.* Prerequisite: TMU220Y1

**TMU319H1 Electroacoustic Music I** **0.5**
A survey of techniques employed in the composition of electroacoustic music. Two hour class, minimum two hours studio time. *D. Patrick. Limited enrolment.* Prerequisite: TMU127H1, TMU210Y1/211Y1

**TMU320H1 Electroacoustic Music II** **0.5**
Advanced topics to include software synthesis, digital signal processing, and algorithmic composition. Two hour class, minimum two hour studio time. Limited enrolment. Pre-requisite:TMU127H1, TMU319H1, TMU210Y1/211Y1 or P.I. *Not offered in 2004-05*

**TMU401H1 Introduction to Schenkerian Analysis** **0.5**
Introduction to Schenker's approach, through analysis of selected compositions and practice in making analytical sketches; selected reading. Two hours. *E. Laufer.* Prerequisite: TMU200Y1/(TMU220H1, 221H1), 307H1 or P.I.

**TMU 402H Cultural Convergence in Contemporary Composition: A Hands-on Approach** *C. Hatzis* **0.5**
This course will examine a number of musical traditions outside the confines of western European classical music and its 20th century off-shoot and will attempt a synthesis of these traditions into current contemporary music. Examples of world, jazz and pop music will be examined and analyzed, and composition students will be asked to incorporate materials and structures from these examples into their own compositional language in a series of composition assignments. The course will include an in-depth discussion of creative use versus cultural appropriation and examine examples of successful and unsuccessful cultural convergence in both 20th & 21st century classical music. *Not offered in 2004-05.*

**TMU403H1 Introduction to the Theory and Analysis of Serial and Atonal Music** **0.5**
Introduction to the theory of pitch-class sets and set relations, including an examination of referential collections (scales) and their properties; and study of ordered set relation (serial procedures). Readings from Babbitt, Forte, Perle, Straus and others, and analysis of representative 20th-century compositions. *M. Sallmen.* Prerequisite: TMU200Y1/ (TMU220H1, 221H)1 TMU302H1/303H1. *Not offered in 2004-05.*

**TMU404H1 Extended Tonal Techniques in Twentieth-Century Music** **0.5**
An analytical study of the music of Debussy, Bartok, Stravinsky and others. The course will focus on harmony (modes, scales, chords), rhythm, form, and methods of motivic and thematic development. *M. Sallmen.* Prerequisite: TMU200Y1/ (TMU220H1, 221H)1 TMU302H1/303H1. *Not offered in 2004-05.*

**TMU410Y1 Composition*** **1.0**
Continuation of TMU310Y1, including writing for orchestra. At least two compositions to be prepared for student performance. One hour. Prerequisite: TMU310Y1. *For Composition Majors only.* *Part of the course requirement is to have at least one piece performed publicly at the Faculty of Music.

**TMU420H1 Composing for Percussion** **0.5**
The course will examine in detail the use of percussion in contemporary music and what constitutes idiomatic writing for a vast array of lesser-known percussion instruments. Enrolment is open to graduate and upper-year undergraduate composers and to graduate and upper-year undergraduate percussionists who have some composing experience. *C. Hatzis. Not offered in 2004-05.*

**TMU499H1 Independent Study** **0.5**
Available to students in 4th year who have maintained first-class standing in their first three years of study. *Permission of the Division Required.*

# OPERA DIVISION

## DIPLOMA IN OPERATIC PERFORMANCE

The Diploma in Operatic Performance is an advanced diploma designed to prepare students through vocal and operatic experiences for professional operatic careers. Admission to the program is by audition. Only gifted and professionally oriented performers who hold an acceptable university degree or artist diploma in music, or equivalent qualifications, will be considered. Candidates should have a working command of three languages for vocal purposes.
The program requires two or three years of full-time residency. All students are admitted on a probationary basis for the first year. At the conclusion of the Probationary Year, successful students will be recommended by the Opera Division to complete the program in a further one or two years of study. See the Calendar section entitled "Rules and Regulations" for Faculty policies governing grading, petitions and appeals, etc.
For information on Masters of Music in Performance (Opera) please see the Graduate Department section of this calendar.

## FEES (2003-2004) *Fees are subject to change at any time by approval of the Governing Council, University of Toronto.*

**Operatic Performance Diploma**

| | |
|---|---|
| Academic fee | $5,948.00 |
| Non-academic incidental fees | $ 756.96 |

## COURSES IN OPERATIC PERFORMANCE

*Note: courses with the prefix OMU may be taken only by students who are enrolled in the Diploma in Operatic Performance Program.*

**OMU501Y1 Operatic Staging** **1.33**
Rehearsals for major operatic productions. Scenes or extracts from the operatic repertoire.

**OMU502Y1 Musical Coaching** **1.7**
Individual and ensemble musical coaching for operatic performance majors.

**OMU503Y1 Voice** **0.67**
Private instruction.

**OMU504Y1 Acting** **0.33**
Theory and practice in acting technique, Alexander technique and pantomime.

**OMU505H1 French Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

**OMU506Y1 Dance** **0.33**
Exercise in physical training and coordination, together with general movement and dancing. CR/NCR

**OMU508H1 Italian Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

**OMU509H1 Make-up** **0.17**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

**OMU510H1 German Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

**OMU511H1 English Diction** **0.33**
A practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

**OMU601Y1 Operatic Staging** Continuation of OMU501Y1 **1.7**

**OMU602Y1 Musical Coaching** Continuation of OMU502Y1 **2.0**

**OMU603Y1 Voice (or Piano*)** Continuation of OMU503Y1 **0.67**

**OMU604Y1 Acting** Continuation of OMU504Y1 **0.33**

**OMU605H1 French Diction** Continuation of OMU505H1 **0.33**

**OMU606Y1 Dance** Continuation of OMU506Y1 **0.33**

**OMU608H1 Italian Diction** Continuation of OMU508H1 **0.33**

**OMU609H1 Make-up** Continuation of OMU509H1 **0.17**

**OMU610H1 German Diction** Continuation of OMU510H1 **0.33**

**OMU611H1 English Diction** Continuation of OMU511H1 **0.33**

**OMU701Y1 Operatic Staging** Continuation of OMU601Y1 **2.0**

**OMU702Y1 Musical Coaching** Continuation of OMU602Y1 **2.3**

**OMU703Y1 Voice (or Piano*)** Continuation of OMU603Y1 **0.67**

**OMU704Y1 Acting** Continuation of OMU604Y1 **0.33**

**OMU705H1 French Diction** Continuation of OMU605H1 **0.33**

**OMU706Y1 Dance** Continuation of OMU606Y1 **0.33**

**OMU708H1 Italian Diction** Continuation of OMU608H1 **0.33**

**OMU710H1 German Diction** Continuation of OMU610H1 **0.33**

**OMU711H1 English Diction** Continuation of OMU511H1 **0.33**

## OPERATIC REPETITEUR

A two-year course of study within the Diploma in Operatic Performance program, designed to train pianists in the art of the operatic repetiteur. Students will play for classes and rehearsals, and ultimately work, under supervision, with the singers in the Opera Program. Attendance at private coachings of assigned repertory is mandatory. Attendance at all other coachings/rehearsals is strongly recommended. Admission by audition and interview. Along with a thorough musical education and keen interest in opera, a high level of keyboard proficiency will be required.

**OMU620Y1 Operatic Repetiteur** **1.67**
Practical Study: rehearsals of major productions, scenes and extracts from the operatic repertoire.

**OMU622Y1 Musical Coaching** **2.0**
Participation (with students taking OMU502Y1,602Y1,702Y1) in coachings of vocal ensembles and study of standard operatic repertoire with members of the music staff.

**OMU603Y1 Piano (or Voice)** Private instruction. **0.67**

**OMU605H1 French Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of French operatic repertoire. CR/NCR

**OMU608H1 Italian Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of Italian operatic repertoire. CR/NCR

**OMU610H1 German Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

**OMU611H1 English Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of operatic repertoire in English. CR/NCR

**OMU720Y1 Operatic Repetiteur** Continuation of OMU620Y1 **2.0**

**OMU722Y1 Musical Coaching** Continuation of OMU622Y1 **2.3**

**OMU703Y1 Piano (or Voice)** Continuation of OMU603Y1 **0.67**

**OMU705H1 French Diction** Continuation of OMU605H1 **0.33**

**OMU708H1 Italian Diction** Continuation of OMU608H1 **0.33**

**OMU710H1 German Diction** Continuation of OMU610H1 **0.33**

**OMU711H1 English Diction** Continuation of OMU611H1 **0.33**

## STUDENT STAGE DIRECTOR

A two-year course of study, within the Diploma in Opera Performance program, designed to train operatic stage directors. Attendance at rehearsals of assigned repertory is mandatory. Admission by interview.

**OMU641Y1 Operatic Staging** **1.7**
Participation (with students taking OMU510Y1, 601Y1, 701Y1) in rehearsals for major operatic productions, scenes and extracts from the operatic repertoire.

**OMU604Y1 Acting** **0.33**
Theory and practice of acting technique, Alexander technique and pantomime.

**OMU605H1 French Diction** **0.33**
Practical approach to phonetics and diction as applied to the performance of French operatic repertoire. CR/NCR.

**OMU66Y1 Dance** **0.33**
Exercise in physical training and coordination, together with general movement and dancing.

**OMU608H1 Italian Diction** **0.33**
Practical approach to phonetics and diction as applied to the performance of Italian operatic repertoire. CR/NCR

**OMU609H1 Stage Make-up** **0.17**
Class instruction in basic and character make-up. Practical instruction as required in connection with specific performances. CR/NCR

**OMU610H1 German Diction** **0.33**
Practical approach to phonetics and diction, as applied to the performance of German operatic repertoire. CR/NCR

**OMU611H1 English Diction** **0.33**
Practical approach to phonetics and diction as applied to the performance of operatic repertoire in English. CR/NCR

**OMU621Y1 Stage Direction** **1.67**
Study of operatic repertoire with members of the Stage Directing staff. Students will be required to prepare and direct selected repertoire for performance and/or study.

**OMU741Y1** Continuation of OMU641Y1 **2.0**

**OMU704Y1** Continuation of OMU604Y1 **0.33**

**OMU705H1** Continuation of OMU605Y1 **0.33**

**OMU706Y1** Continuation of OMU606Y1 **0.33**

**OMU708H1** Continuation of OMU608H1 **0.33**

**OMU709H1** Continuation of OMU609H1 **0.17**

**OMU710H1** Continuation of OMU610H1 **0.33**

**OMU711H1** Continuation of OMU611H1 **0.33**

**OMU721Y1** Continuation of OMU621Y **2.0**

# REGISTRATION AND ACADEMIC REGULATIONS

## Registration

A student is considered to be registered as soon as he or she has paid tuition and incidental fees, or has made appropriate arrangements for deferral of payment. By virtue of being registered, a student thereby agrees to abide by all of the academic and non-academic policies, rules and regulations of the University and the Division and to ensure that the accuracy of personal information such as the current mailing address and telephone number is maintained. Detailed information concerning course selection, auditions, placement tests, etc., will be mailed to returning and newly admitted students in the summer months.

**The Faculty of Music reserves the right to withdraw courses listed in this Calendar, limit course enrolment, or make substitutions in a student's academic program, without giving prior notice.**
The auditing of courses is not permitted in the Faculty of Music.

### Program of Study

The Faculty of Music requires that students be registered as fulltime for four years to complete a degree, and three years to complete an artist diploma. When a student transfers into a higher year, fulltime status is required for the remaining years needed to complete the degree/diploma.

### Confirmation of Courses

Students will be asked to check their courses in October to ensure that records are correct. Students are required to accept responsibility for their course registrations.

### Course Changes

Students are advised to consult the Schedule of Dates (page 3) to ascertain the dates by which courses may be added or dropped.

### Applied Music and Major Ensemble

All students should be prepared for a placement audition during Registration Week. This audition determines the student's assignment to a performing ensemble and, for those registering for the first time, to an applied music teacher. **These assignments are at the discretion of the Performance Division.** All voice, string, wind and percussion students must audition in their major performance medium. Incoming piano and voice students will be required to audition for major ensemble. Wind, string and percussion students are required to participate, on their major instruments, in a major ensemble, as assigned by the Performance Division.

### Transfer and Withdrawal

Students wishing to change programs within the Faculty or University should consult with the Registrar. A student may withdraw from the Faculty and the University up to March 6 without incurring academic penalty.

### Letter of Permission (Study Elsewhere)

Students wishing to complete one or more courses at another university, for credit towards a Faculty of Music degree or diploma, must apply **in advance** to the Registrar. Calendar descriptions and course outlines must be provided. An official Letter of Permission will be issued only for courses relevant to the student's program and deemed to be fully equivalent to an appropriate University of Toronto course. **Credit will not be given for courses taken elsewhere without a Letter of Permission from the Faculty of Music.** A fee of $25 is levied for applications.

## Leave of Absence

Students in all programs except Jazz Performance taking a leave of absence for one year should notify the Registrar in writing of their intention by the 30th of July. Students enrolled in the Jazz Performance program must request a leave of absence by the 1st of May. Re-admission is automatic and students continue in their program of study. However, readmission is not automatic for students who have not been registered for more than one year. These students must demonstrate an acceptable level of proficiency in an audition and/or interview with the Divisional Coordinator.

## Final Examinations

Final examinations are held in April and May (for Y,S,H and B courses). Final examinations for F and A courses are held in December. Refer to the Schedule of Dates (p.3) for details of the current year's exam dates.

**Students must not make travel or other commitments that will conflict with the final examination schedule.**

**Missed exams, due to illness: see page 51, Aegrotat Standing.**

**Misreading of the examination timetables will not be accepted as grounds for petitions or academic appeals.**

## Recital / Applied Music Examination Deferrals

Students prevented from completing an Applied Music final examination or Recital because of a medical condition may Petition to have the examination deferred. The deadline for completing the deferred examination is October 31st of the next academic year. Should the medical disability persist beyond this date, the student may not remain registered in any courses requiring performance (e.g. Applied Music, Ensembles etc), but may petition for special consideration and/or part-time status, after discussion with the Performance Division and the Registrar.

## Optional Recitals

Students wishing to give recitals that are not required as part of their programs must receive permission from their Applied Music instructor and the Performance Division.

## Performing Engagements

During the academic year many students wish to take advantage of performing opportunities that may enhance and complement their studies in the Faculty of Music. Should a scheduling conflict arise because of a performing opportunity, this must be reported to the Performance Division, where an attempt will be made to resolve the problem. Students must realize, however, that **academic obligations take priority over any outside engagement.** The Performance Division requires that students complete, *well in advance,* an Outside Engagement form if an absence from the Faculty of Music is to be requested.

## Standing in a Course

Standing in a course requires a final mark of 50% or higher. The Faculty of Music uses the following grading system, excepting courses for which CR (Credit) or NCR (No Credit) apply:

| Letter Grade | Grade Point Scale | Percentage | Grade Definition |
|---|---|---|---|
| A+ | 4.0 | 90-100% | **Excellent**: Strong evidence of original thinking; good organization; capacity to analyze and synthesize; superior grasp of subject matter with sound critical evaluation; evidence of extensive knowledge base. |
| A | 4.0 | 85-89% | |
| A- | 3.7 | 80-84% | |
| B+ | 3.3 | 77-79% | **Good**: Evidence of grasp of subject matter, some evidence of capacity and analytic ability; reasonable understanding of relevant issues; evidence of familiarity with literature. |
| B | 3.0 | 73-76% | |
| B- | 2.7 | 70-72% | |
| C+ | 2.3 | 67-69% | **Adequate**: Student who is profiting from his/her university experience; understanding of the subject matter; ability to develop solutions to simple problems in the material |
| C | 2.0 | 63-66% | |
| C- | 1.7 | 60-62% | |
| D+ | 1.3 | 57-59% | **Marginal**: Some evidence of familiarity with subject matter and some evidence that critical and analytic skills have been developed. |
| D | 1.0 | 53-56% | |
| D- | 0.7 | 50-52% | |
| F | 0.0 | 0-49% | **Inadequate**: Little evidence of even superficial understanding of subject matter; weakness in critical and analytic skills; with limited or irrelevant use of literature. |

Any music course that is failed by a student can be repeated only once. Failure on a second attempt results in automatic suspension for a period of twelve months, regardless of the student's standing in a year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; re-acceptance is not automatic.

## Grade Point Average (GPA)

The Grade Point Average is the weighted sum of the grade points earned divided by the total course weights. Courses with CR/NCR or AEG grades are not included in the GPA. The above table represents standing in an individual course and should not be used to interpret sessional, annual or cumulative GPA.

### Standing in a Year

To receive standing in first year, a student must obtain an annual GPA of 1.5 or higher, based on the above scale. Beyond first year, students are described as "In Good Standing" if they are neither on probation nor suspended. A graduating student who obtains a cumulative GPA of 3.5 or higher will graduate "With Honours".

### Failure in First Year

A student who fails his/her first year of enrolment at the Faculty will be suspended for a minimum of one year. The student must reapply for admission through the Registrar and will be considered with other first year applicants; re-acceptance is not automatic. A student repeating first year must achieve a cumulative GPA of at least 1.5 in the second attempt. Failure to do so will result in suspension from the Faculty.

**Probationary Status**
A student continuing **beyond** first year whose cumulative GPA is in the 0.9-1.5 range, will be placed on probation. A student with a CGPA below 0.9 may be suspended from the Faculty. Failure to achieve a cumulative GPA of 1.5 or better at the end of the probationary year will result in suspension from the Faculty for at least one year. A degree or diploma will not be granted if the cumulative GPA is below 1.5. A student who fails prerequisite courses may find he/she is unable to enrol in a full program of the next higher year.

## PETITIONS, APPEALS AND RE-READING OF PAPERS/EXAMS

### 1) Petitions

A student seeking exemption or other variations from academic regulations during the school year should petition through the Registrar (Room 145) on a petition form. Students must consult with the Registrar to ensure that a petition is clearly worded and appropriate.

**a)** The student prepares a written statement:

- stating clearly the special consideration requested;
- stating clearly the reason(s) why the student believes an exception to the rules is appropriate; and
- appending supporting documents (letters, medical certificates, etc.)

**b)** A University of Toronto Student Medical Certificate (available in the Registrar's Office or online at www.utoronto.ca/health) must be submitted indicating the following:

- that the student was examined at the time of the illness;
- the nature of the illness and duration of the debility;
- the physician's professional opinion as to whether the student should receive special consideration on medical grounds.

Upon completion, the petition should be submitted to the Registrar for presentation to the Petitions Committee. Students are notified in writing of the decision. If the petition is denied, the student may re-petition within 30 days on submission of further evidence.

**Petition Deadlines**
Extensions on Term Work – Last day of the relevant exam period.
Examinations – Within one week of the end of the exam period; end of the first week of classes in January for the December examination period.
Withdrawal from course – Last day of the relevant exam period.

### 2) Academic Appeals

This Committee deals with appeals of final grades and other matters concerning academic standing. It also, as the higher appeal body within the Faculty, will hear appeals relating to a petition twice rejected.

### Procedures

1. A student wishing to appeal must first arrange an interview with the instructor and/or divisional coordinator to attempt to resolve the matter.
2. If the student wishes to make a formal appeal, he/she will meet with the Registrar to discuss its preparation.
3. **Time Limit - Appeals must be submitted within 42 days of the issuing of the final grades or the date of decision of a re-petition.**
4. The appeal must state the nature and grounds and must be accompanied by any supporting documents or material.
5. Receipt of the appeal will be acknowledged by the Chair of the Academic Appeals Committee by letter, which will state the date, time and place of the meeting and will be sent at least two weeks prior to the meeting date.
6. The student has the right to appear before the Academic Appeals Committee, with or without an advisor. If the student intends to be accompanied by an advisor this must be communicated on the notice of the appeal.
7. The Academic Appeals Committee is required to arrive at a majority decision and this decision, together with reasons for the decision, will be sent to the student within two weeks of the hearing of the appeal.
8. Any further appeal must be initiated by filing a notice of appeal with the Secretary of the Academic Appeals Board of Governing Council of the University of Toronto **no later than ninety days** after the decision from which the appeal is being taken has been communicated in writing to the student.

### 3) Re-reading of Papers/Exams

A student may request a re-reading of a paper or examination by submitting a petition form to the Registrar within six months after the final examination period. A student fee of $35.00 is levied for this service and is refundable if there is a decision in the student's favour.

### Aegrotat Standing

If the ability of a student to complete a course is affected by illness or domestic problems beyond his/her control, a petition may be made for special consideration. If there are adequate grounds, the Faculty will determine the status of the work already done and the steps that must be taken to complete the course. Alternatively, a recommendation may be made by the Faculty to grant Aegrotat Standing in the course. **Petitions must be filed with the Registrar on or before the last day of the relevant final examination period,** together with a medical certificate including the statement that the student was examined at the time of the illness, or other relevant documentation. If necessary, the medical certificate or documents may follow, but the petition must be submitted before the examination period ends; **late petitions will not be considered.** Aegrotat Standing in a course carries the "AEG" designation on the official transcript; no numerical or letter grade is assigned. The Faculty of Music reserves the right not to grant Aegrotat Standing more than once to any one student.

### Attendance and Unsatisfactory Work

Students whose attendance or work is deemed to be unsatisfactory may have their registration cancelled at any time by the Faculty. The Council may suspend a student from registration in the Faculty for a given period of time not exceeding two years for unsatisfactory work. The student must then re-apply for admission.

# ADVANCED CERTIFICATE IN PERFORMANCE

The Advanced Certificate is designed as an intensive one-year full-time program which allows graduate level students to focus on the development of practical music skills. The Advanced Certificate requirements include one recital, applied study (24 lessons/year) and appropriate ensemble, performance, literature or chamber ensembles selected in consultation with the Program Advisor. A selection of available courses and ensembles are listed below but students admitted into the Certificate program should construct a curriculum of studies in consultation with the Program Advisor and the assigned applied music instructor.

Admissibility is assessed by the Faculty of Music on the basis of an audition/interview. Before an audition/interview is arranged, the Faculty of Music Admissions & Recruitment Office must receive the completed application. Applications must be received by **February 11, 2005** (for the following September). Earlier return is strongly encouraged.

For more information and the application, please contact:

Admissions & Recruitment Office
Faculty of Music, University of Toronto
80 Queen's Park, Toronto, Ontario M5S 2C5
Tel: (416) 978-3741 Fax: (416) 946-3353 E-mail: undergrad.music@utoronto.ca

## DESCRIPTION OF COURSES OFFERED 2004-05

**PMA135Y Lyric Diction** **0.33**
A study of diction and the expression of text in song. The course deals with Italian, German, English and French in concise format, using the International Phonetic Alphabet. *C. Loewen. Voice majors only or P.I.*

**PMA361Y Voice Pedagogy** **0.5**
A study of the anatomy and physiology of the voice and the development of an effective methodology for studio teaching through class demonstration and student teaching. Choices of repertoire and a survey of pedagogical literature are included. *L. MacDonald.Voice majors or P.I.*

**PMA394Y Opera** **1.67**
Introductory studies in operatic performance. Vocal and dramatic coaching and staging. Speech, acting, mime, movement, fencing, eurhythmics, makeup. Selected students may be cast in major productions. *Admission by audition.*

**PMA430Y Performance Skills** **0.67**
An exploration of issues relating to creative and effective musical performance. Concepts of musicians' health and stress management, presentation and stage presence, communication skills and musical preparation will be addressed through coaching and masterclass sessions. Two hours. *B. Toyich.* Required course for students enrolled in the Advanced Certificate in Performance.

**PMA436Y French Melodie** **0.33**
Practical approach to phonetics and diction. Sound production as applied to reading and singing. Performance of French repertoire. *G. Duplessis. For voice majors or P.I.*

**PMA439Y Oratorio** **0.33**
Study and performance of oratorio repertoire. One hour. *D. Bodle. For voice majors only or by P.I.*

**PMA440Y Lieder** **0.33**
Elementary German grammar and pronunciation. Study and performance of songs by Schubert, Schumann, Brahms, Wolf, Mahler, Strauss. One hour. *E. Schwing-Braun. For voice majors only or by P.I.*

**PMA445Y Oratorio Ensemble** **0.67**
This course will focus on the study and performance of solo ensemble repertoire (duets, trios, quartets) from oratorio masterworks of the 18th, 19th and 20th centuries. Two hours. Prerequisite: PMU385Y1, PMU285Y1 for Art Diploma Students.

**PMA451Y Piano - Instrumental Master Class** **0.5**
An exploration of the piano chamber literature, especially that for piano and one other instrument. Pianists prepare and perform with student instrumentalists. One hour. *M. Orlov, J. Parker, L. Wong. For piano majors.* Co-requisite: PMA452Y

**PMA452Y Piano - Vocal Master Class** **0.5**
An exploration of the standard vocal literature. Pianists prepare and perform with student singers. One hour. *C. Loewen.* For piano majors. Co-requisite: PMA451Y *M. Morrison/C. Loewen.*

**PMA454Y Piano - Instrumental Master Class** **0.5**
Students prepare and perform chamber works with the pianists in PMA451Y. *M. Orlov, J. Parker, L. Wong.*

**PMA455Y Piano - Vocal Master Class** **0.5**
Students prepare and perform vocal music with the pianists in PMU352Y. *C. Loewen/M. Morrison. P.I.*

**PMA463Y1 Orchestral Studies - Percussion** **0.33**
Performing survey of standard orchestral repertoire for percussion instruments. Regular class performance. Emphasis on style, technique, interpretation and performance practice. *J. Rudolph. For Performance Majors or P.I.*

**PMA475Y University Women's Chorus** **0.67**
A major choral ensemble for qualified women students who study and perform a wide variety of treble voice repertoire. Emphasis on the development of musicianship through distinctive choral composition. Four hours. *R. Cooper.*

**PMA476Y Departmental Literature - Piano** **0.33**
Survey of selected repertoire. Class performance. *B. McDonagh*

**PMA477Y Departmental Literature - Organ** **0.33**
Study of selected topics relating to the development of the organ and its literature, with emphasis on stylistic analysis and performance practice. *W. Wright*

**PMA478Y Orchestral Studies - Strings** **0.33**
Survey of selected repertoire not covered elsewhere in the performance program. *P. Widner.*

**PMA479Y Orchestral Studies - Winds** **0.33**
Performing survey of basic orchestral repertoire for wind instruments. Regular performance. Emphasis on intonation, tonal blend, balance and general orchestral technique. *H. Hennigar.*

**PMA482Y Contemporary Music Ensemble** **0.5**
Rehearsals and performances of 20th-century works, principally for large ensembles, including works by student and faculty composers. In collaboration with the Composition Division. Three hours. *G. Kulesha. Limited enrolment, by audition.*

**PMA485Y1 Applied Music** **1.0**
Individual instruction in the student's major performance medium. One hour lesson per week (to a total of 24 lessons).

**PMA487Y Early Music Ensemble** **0.67**
Performance of chamber music from an historical orientation. For singers and instrumentalists.

**PMA490Y University of Toronto Bands** **1.0**
Students rehearse and perform in concerts and reading sessions as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. *J. Reynolds.*

**PMA491Y Chamber Music** **0.33**
Instruction in small ensemble performance e.g. string quartets, woodwind quintets, piano trios, percussion ensemble, mixed chamber groups. With permission, students may enrol in two or more ensembles and earn additional credit. Two hours minimum. By permission of the Division.

**PMA492Y MacMillan Singers** **0.67**
Major choral ensemble performing contemporary Canadian music and an internationally diverse repertoire. Composed of graduate and undergraduate singers who share responsibility for the choir's performance standard. Solo and small ensemble singing provide additional performance opportunities within the context of the chamber ensemble. Concerts and concert tours off campus are a part of this ensemble offering. Four hours minimum. *D. Rao*

**PMA494Y Opera: Major Role** See PMA394Y **1.6**

**PMA495Y University of Toronto Orchestras** **1.0**
Students rehearse and perform in concerts, reading sessions, opera productions and choral/orchestral presentations as assigned by the Performance Division throughout the academic year. Attendance at all assigned sessions is required. Six hours minimum. *R. Armenian.*

**PMA496Y Opera Chorus** **1.0**
An ensemble performing operatic choral repertoire. Students are required to participate in Opera Division concerts and productions. Four hours of rehearsals are required weekly. Students must be prepared to rehearse up to fifteen hours during the week of production. *Admission by audition.*

**PMA499Y1 Recital** **0.33**

# GRADUATE DEPARTMENT

The Graduate Department offers instruction leading to the following degrees**:

* Composition (Mus.M., Mus.Doc.)
* Music Education (Mus.M., Ph.D.)
* Musicology (M.A., Ph.D.)
* Performance (Mus.M.)

** Candidates are advised to consult the Calendar of the School of Graduate Studies for a complete discussion of degree requirements and policies. The calendar is located on the School of Graduate Studies website at www.sgs.utoronto.ca

## I. PROGRAMS OF STUDY

### MASTER OF ARTS

#### ADMISSION REQUIREMENTS

The M.A. is offered only in musicology. Candidates are accepted under the general regulations. A candidate from this University with an average standing of mid-B or better over the final two years of the Bachelor of Arts specialist program in music or the Bachelor of Music program, or with equivalent standing from another university, will be eligible to apply. Applicants whose undergraduate degrees do not meet this standard may be required to take up to a full year of prerequisite courses. Applicants must submit an essay representative of their work in music history.

### PROGRAM REQUIREMENTS

Candidates for the M.A. are admitted to a 2-session program and are required to take a minimum of 12 half-courses or equivalent. The Graduate Coordinator will advise students on course selection with a view to establishing a balance between their interests and any perceived weaknesses in their background preparation. All students will take MUS 1000F/1001S Introduction to Music Research I/II in the first year. Elective courses may be taken in historical musicology, ethnomusicology, and/or music theory. With the consent of the Department, up to one full-course equivalent may be taken in a graduate department other than music.
One other language other than English is required. This will ordinarily be German except by petition to the Department. Students must fulfill the language requirement during the first year of the program. Any student wishing to petition for a language other than German must do so during the first year.

## MASTER OF MUSIC

### ADMISSION REQUIREMENTS

The degree of Master of Music (Mus.M.) is offered in composition, in music education, and in performance.
Applicants must hold the Bachelor of Music degree in the area of specialization from the University of Toronto with an average standing of mid-B or better over the final two years, or an equivalent program and standing from another university. Applicants whose undergraduate degree does not meet this standard may be required to take appropriate prerequisite courses. Applicants in Composition must submit several original compositions, at least one of which shall be with moderately large instrumentation. Applicants in Music Education will normally be required to have had two years of teaching experience, although this requirement may be waived at the discretion of the Department. An interview with the music education faculty must be scheduled whenever possible (an assigned essay may be substituted for the interview with faculty approval). Appropriate letters of reference commenting on professional performance and promise are also required. Applicants in Performance must pass an audition. Applications will be accepted in the following areas: conducting, instrumental, vocal, opera, piano performance with concentration in vocal and instrumental chamber music, and performance with concentration in historical performance.

### PROGRAM REQUIREMENTS

### COMPOSITION

A minimum of six full courses taken over two years is required for the degree, including MUS3100Y and its continuation MUS3105Y. Candidates may be required to take additional courses based on the results of diagnostic tests in musical analysis, counterpoint, and harmony given upon entrance. Under the guidance of an advisor, each student will prepare an original composition in large form or an electroacoustic composition of comparable dimensions which will be defended at a final oral examination.

### MUSIC EDUCATION

Candidates may proceed to the degree through a program of either full-time or part-time study. Eight half-course equivalents are required for the degree. Candidates must select a minimum of five half-course equivalents in music education, including MUS 2111H Research Methods in Music Education and MUS 2151H Philosophical Foundations of Music Education. Elective courses may be chosen from the M.A./Ph.D./Mus.M./Mus.Doc. courses of instruction and/or other graduate courses available in the University, subject to the approval of the Department. A major essay (MUS 2990Y) may be substituted for one full-course with the approval of the Department. All candidates must pass a comprehensive examination in music education (written and oral). A description of the degree requirements and courses is available on request.

### PERFORMANCE (instrumental/vocal):

In addition to applied instruction (24 lessons per year for 2 years), and two recitals, a minimum of four full-courses or equivalent are required. These must include one full-course in music literature (MUS 4200Y) normally taken during the first year of the program, and two half-courses selected from: MUS 4600H or MUS 4606H; MUS 4610H; MUS 4615H. Recitals may include a chamber music component with the approval of the department.

### PERFORMANCE (conducting):

In addition to two public performances, six full-courses or equivalent are required. These must include one full-course in music literature (MUS 4200Y) normally taken during the first year of the program, and two half-courses selected from: MUS 4600H or MUS 4606H; MUS 4610H; MUS 4615H. Instrumental conducting majors must also complete MUS4220H, MUS4221H, MUS4222Y, MUS4223H and MUS4700H (choral). Choral conducting majors must also complete MUS4220H, MUS4223H, MUS4224H, MUS 4225Y, MUS4700H (choral). Starting in 2001-02, all conducting students must demonstrate knowledge of theoretical subjects. Based on the results of the examination (see Auditions), students may be required to take one or more theory courses.

### PERFORMANCE (opera):

In addition to applied instruction (24 lessons per year for 2 years), four full courses are required. These include one full course in music literature (MUS4200Y, taken in the first year), Advanced Performance Studies (MUS4620Y, taken in the second year), and two full courses in Operatic Studies (MUS4900Y and MUS4901Y). Performance in operatic productions will be evaluated by a committee and assigned grades under Operatic Roles I (MUS4966Y) and Operatic Roles II (MUS4988Y). All requirements for the degree must be completed within five years of first enrolment.

## DOCTOR OF PHILOSOPHY IN MUSICOLOGY

### ADMISSION REQUIREMENTS

This is a research degree. Candidates must hold a master's degree with specialization in musicology/ethnomusicology/theory and must have an average standing of B+ or better. Applicants must submit as a part of their application an essay of approximately 3,000 words that demonstrates their ability to handle a research problem. Applicants, whether from the University of Toronto or from elsewhere, may be interviewed by the Department.

### PROGRAM REQUIREMENTS

The Ph.D. is designed to be a four-year program, but in some circumstances five years may be necessary. A minimum of 1.5 full-course equivalents beyond the M.A. are required including (1) the Ph.D. Seminar, (2) Research in Musicology, and (3) a choice from the departmental list. With permission, a candidate may substitute a graduate course from outside the department for (3). Other courses over and above the minimum requirement may be recommended, as need dictates. A minimum of one year of residency is required, and the total maximum program length is six years.

The Ph.D. is offered in four general areas:
* historical musicology * ethnomusicology * theory * interdisciplinary

As early as possible in the first year, the candidate will submit a thesis proposal, which must be approved by the end of that year. On approval of the subject by the musicology/theory section of the Department, a principal Advisor and an Advisory Committee of at least three members (including the Advisor as chair) will be appointed. The Committee is charged with examining the major field and with ascertaining the preparedness of the candidate to carry out research on the thesis topic, including background knowledge, language, or any matters that the Committee deems important. The Committee may require further study, course work, or special preparation, and development of the thesis will be monitored by the Committee. In the event of unsatisfactory work by the candidate, the Committee may recommend termination of candidacy.
The candidate will prepare a thesis under the direction of an Advisor and a Committee, and will defend the thesis at a final examination. The thesis, including bibliography and appendices, but excluding musical examples, should not exceed 75,000 words. The Department will not consider a thesis that exceeds 100,000 words.

## DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION

### ADMISSION REQUIREMENTS

Candidates must hold a master's degree in music education from this university with an average standing of B+ or better, or an equivalent degree and standing from another university. An interview with the music education faculty must be scheduled whenever possible. An assigned essay may be substituted for the interview with faculty approval. Candidates must provide their results on the Miller Analogies Test (for information call 1-800-622-3231 or view the web site at www.tpcweb.com/mat/). At the discretion of the faculty, candidates may be required to provide a videotape of their teaching expertise. Appropriate letters of reference commenting on the candidate's teaching experience, music performance ability, and academic ability are also required.

### PROGRAM REQUIREMENTS

A total of six full-course equivalents are required. At the discretion of the Department the candidate may receive credit for up to three full-course equivalents. At least two full-course equivalents (including MUS 2995Y Music Education Doctoral Research Project) must be taken from the departmental offerings in music education. The balance of the candidate's required program must be approved by the Department and may include courses from the M.A./Mus.M./Ph.D./Mus.Doc. list and/or from another department in the School of Graduate Studies.

As early as possible in the second year the candidate will submit a thesis proposal which must be approved by the end of that year. On approval of the proposal by the music education division of the Department, a principal Advisor and an Advisory Committee of at least three members (including the advisor as chair) will be appointed. The Committee will meet with the candidate at least two times each academic year.

Language requirements, if any, will be established by the student's Advisory Committee, based on specific research needs.

Upon successful completion of the comprehensive examination, the candidate proceeds to complete:

* an oral defence of the thesis proposal,
* a thesis under the direction of an advisor, and
* an oral defence of the thesis at a final examination.

## DOCTOR OF MUSIC

### ADMISSION REQUIREMENTS

The Doctor of Music (Mus.Doc.) is a doctoral program in composition. An applicant must hold the degree of Master of Music in composition from this University or its equivalent from another university with an average standing of B+ or better. Two or more extended compositions in various media and a tape of at least one of these works must be submitted together with the application and complete academic credentials by February 1 of the year of intended enrolment.

### PROGRAM REQUIREMENTS

Students must take a minimum of four full-course equivalents, including MUS 3300Y and MUS 3305Y, and a full-course equivalent in advanced analysis/research chosen in consultation with the advisory committee. A minimum of one year of residency is required. Students entering from outside the University of Toronto will be given diagnostic tests in musical analysis, counterpoint, and harmony, the result of which may be additional course requirements.
Upon completion of the course work, students are required to present a recital of original works to the satisfaction of the Department. In some cases professional quality tapes of performances that, in total, form the equivalent of a full recital may be substituted.
The thesis for the Doctor of Music shall be an extended composition approved by the Department, prepared under the supervision of an advisory committee and defended at the final oral examination.
Candidates must be registered full time on campus during the first year of the Mus.Doc. program in order to be in such geographical proximity as to be able to participate fully in the Department's activities associated with the program.
Candidates must complete all requirements for the Mus.Doc. within six years.

# II. ADMISSION

Information and application forms are available from: http://www.music.utoronto.ca, and from:

Graduate Department of Music
Edward Johnson Building, Room 240,
80 Queen's Park Crescent
Toronto, Ontario M5S 2C5
Telephone: (416) 978-5772 Fax: (416) 978-5771 E-mail: grad.music@utoronto.ca
**Please contact the graduate office for application deadlines.**

## ENGLISH LANGUAGE FACILITY

It is essential that all incoming graduate students have a command of English because this is the language of the University of Toronto community. Facility in the English language must be demonstrated by all applicants from universities where English is not the language of instruction and examination. Applicants cannot be recommended for admission until they have passed one of the following tests:

a) Test of English as a Foreign Language (TOEFL) & Test of Written English
b) Michigan English Language Assessment Battery (MELAB) English Language Institute (ELI)
c) University of Cambridge Local Examinations Syndicate
d) International English Language Testing System (IELTS)

Please see the Graduate Studies Brochure in the SGS application package for further details. Candidates must obtain a score of at least 600 on the TOEFL test with a score of at least 5 on the Test of Written English; 92 on the MELAB test; or 7.0 on the IELTS test.
If an applicant has previously completed a program of study at a university where the language of instruction and examination has been largely in English, a statement by one of the applicant's university professors, sent directly from the university concerned to the School of Graduate Studies, may be accepted as evidence of facility in English. A brief interview with one of our faculty might also be necessary.

# III. FINANCIAL INFORMATION

The major forms of assistance available to full-time students in a regular program of graduate studies are listed below. We require that all applicants fill in and return the **Ontario Student Opportunity Trust Funds Financial Needs Assessment Form.**

A minimum level of support for doctoral students has been established at tuition plus $10,000, guaranteed for years1 through 4, assuming satisfactory progress. In addition, candidates are encouraged to apply for T.A. positions. A minimum level of support for master's students is currently under consideration.

**University of Toronto Open Fellowships:** All candidates are automatically considered, provided the official application is completed by the deadline.

**SSHRC Scholarships:** This competition is open to persons who, by the time of taking up the award, will have completed at least one year of doctoral study or a Master's degree and will be pursuing full-time studies leading to the Ph.D. For further information write to: Social Sciences & Humanities Research Council of Canada. Fellowships Programs, 350 Albert St, P.O. Box 1610, Station B, Ottawa, Ontario K1P 6G4; web: www.sshrc.ca

**Ontario Graduate Scholarship Program:** This competition is open to persons who intend to pursue graduate studies at an Ontario university. A candidate need not be enrolled as a graduate student at the time of application but, for the period of tenure of the award, must be registered as a full-time student in a graduate program leading to a Master's or Doctorate. For further information write to: Ontario Scholarship Program, Student Support Branch, Ministry of Education and Training, P.O. Box 4500, Fourth Floor, 189 Red River Rd, Thunder Bay, Ontario P7B 6G9; Toll free line:
1-800-465-3957; Web: http://osap.gov.on.ca

**Teaching Assistantships:** A number of Teaching Assistantships are available in the areas of musicology, music education, and theory. Information is available from the Department in late spring or summer.

## GRADUATE STUDENTS' UNION

Applicants may wish to communicate with students already enrolled in the Graduate school by contacting the Graduate Students' Union (GSU). The GSU is the association to which all graduate students belong. It is a federation of course unions that represent students at the graduate level. Graduate Students' Union, 16 Bancroft Avenue, Toronto, Ontario M5S 1C1 (416) 978-2391; Web: http://www.utoronto.ca/gsunion; E-mail:gsunion@chass.utoronto.ca

## FEES (2003-2004)

Note: Please refer to Schedule of Fees for details.

*Fees are subject to change at any time by approval of the Governing Council, University of Toronto.*

| **Academic Fees** | Domestic | International |
|---|---|---|
| Mus.M. (Performance) | $5,948.000 | $9748.00 |
| All other programs | $5,442. 00 | $9,242.00 |

# PROPOSED COURSES OF INSTRUCTION 2004-2005 (GRADUATE)

## M.A./PH.D. (MUSICOLOGY)

**MUS 1000H Introduction to Music Research I** *C. Cain*
An introduction to fieldwork, critical methods, and problems of ethnomusicological and historical musicological research, including practical approaches to research in libraries, archives, the internet, and the field. Topics include transcription, analysis, ethnography, interview techniques, field recordings, new technologies, and ethics. Fieldwork required.

**MUS 1001H Introduction to Music Research II** *J. Mayo*
An examination of current critiques of traditional historical musicology. This course will investigate a number of topics loosely contained within the term 'New Musicology.' It will look at the justifications for questioning the musicological canon and it will attempt to measure the success of studies that have borrowed strategies and methods from literary, cultural and sociological research.

**MUS1062H Music & Discourse** *A. Stanbridge*
This course explores the manner in which discursive practices have served to influence the production, circulation, and reception of music. Drawing on a variety of contemporary work in cultural theory, musicology, and popular music studies, the course focuses on the interrelationship of musical texts and socio-historical contexts,

and on the processes of canon formation which have shaped contemporary understandings of musical meaning and cultural value. Adopting a case study approach, the course complements the more common style- and genre-based approaches to music history and analysis, addressing a wide range of musical forms from the early 20th century to the present day.

**MUS1123H The Renaissance Idea of Music and Its Study** *Wm. Bowen*
This course will seek to illuminate the idea of music as it is expressed in musical, literary, and philosophical sources dating from the Renaissance. Specifically, its aim is to examine fundamental definitions of music and of the musician within their conceptual framework, and to discuss the Renaissance view of the proper study of music. This will entail a consideration of the subject matter, structure, and methodology of cognate musical studies, their interrelationships, and their implications for, or contributions to, the theory and practice of music in the Renaissance.

**MUS1203H Interdisciplinary Approaches to Opera** *C. Clark, L. Hutcheon*
This half course will be co-taught by a musicologist (Caryl Clark, Faculty of Music) and a literary theorist who works on opera (Linda Hutcheon, Comparative Literature and English). It will attempt to develop a collaborative interdisciplinary pedagogical model for both instructors and students – in literature, music, and drama – in part through a study of the theoretical work in interdisciplinary studies (including feminist/queer, materialist/socio-economic, and postcolonial theorizing). It will examine the complexities of interpreting an art form that consists of a verbal text, a musical score, and dramatic action (intended for actual dramatization on stage by singing actors). The focus of the course will be on Richard Wagner's Der Ring des Nibelungen, which the Canadian Opera Company is in the midst of producing. Literature and drama students are not expected or required to have musical training or even knowledge of opera. All students (from music, drama or literature) will be expected to bring to the study of opera their own disciplinary tools and to collaborate with others outside their main discipline in developing new interdisciplinary perspectives. Students are encouraged to take advantage of special ticket prices we will arrange in order to see the Canadian Opera Company productions during the term.

**MUS1205H Comparative Studies in Opera** *G. Jones*
An investigation of operatic scenes in their musical and dramatic context with emphasis on comparison of settings of similar situations or literary motifs. The primary focus will be 19th-century repertoire.

**MUS1243H The Italian in Handel** *M.A. Parker*
Examination of works composed during Handel's stay in Italy (1706-1710), in the context of Italian musical genres and their cultural milieu. Individual projects may explore Italianate influences in works from any of Handel's creative periods.

**MUS1246H Music and Colonialism** *J. Kippen*
Colonialism is a specific kind of imperialism that defines territories annexed by a dominant power as subordinate in status. The nations of the West have a long history of colonial and neo-colonial involvement, and music has always played an important role: from diplomacy, to cultural subjugation, to the maintenance of power. Yet music has also been a vehicle for socio-cultural adaptation and resistance, a mediator in the arrangements of power and privilege, and a contributor to the impetus for nationalist movements and the creation of independent states. This course will cover several disparate case studies to examine the complex relationship between music and colonialism and the implications for both colony and colonizer.

**MUS 1250H Ph.D. Seminar** *M.A. Parker*
The seminar will involve readings and discussion on subjects selected by the course instructor. Each student will be required to submit a 'publication quality' paper on a subject related to the seminar and approved by the instructor, and to make a scholarly presentation of the same material.

**MUS1253H 20th- and 21st-Century Music in Cross-Cultural Perspective** *R. Hartenberger*
An investigation into Western music, particularly of the 20th and 21st centuries, which has been influenced by non-Western musical instruments, structures and traditions. The course will focus on composers such as Lou Harrison, LaMonte Young and Steve Reich who have used these materials, and the musical cultures that have influenced their compositions.

**MUS1317H Music in Canada** *R. Elliott*
Drawing on research in the fields of musicology, ethnomusicology, and Canadian studies, this course begins with a consideration of Canadian music historiography and continues with a detailed study of directions in which CanMus studies have been moving in the past five years. Students will choose a subject for detailed investigation from within their own particular area of interest.

**MUS1325H Musics of the African Diaspora** *C. Cain*
This course explores musical and cultural interaction between sub-Saharan Africa and the Caribbean, the Americas, and Europe. The course examines the cultural and musical implications of globalization on peoples of the African diaspora and their multicultural audiences. The course includes popular and traditional musics of Mali, Ghana, Nigeria, South Africa, Zimbabwe, Canada, Cuba, Haiti, the Dominican Republic, Brazil and the United States. (HMU327H)

**MUS 1990H M.A. Major** Paper *Staff*

**MUS 1998H Reading and Research** *Staff*

**MUS 1999H Research in Musicology** *Staff*
Independent research by doctoral students, under the supervision of a faculty advisor.

***The following courses are recognized for Mus.M. in Performance and M.A. graduate credits, with permission of the Department.***

**MUS1030H Topics in Romantic Music** *G. Jones*
Instrumental and vocal genres, including topics for individual research.

**MUS1040H Topics in Medieval Music** *J. Haines*
Plainchant and polyphony, including topics for individual research.

**MUS1090H Topics in Ethnomusicology** *C. Cain*
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates.

## MUS.M., PH.D. (MUSIC EDUCATION)

**MUS 2004H Music in Childhood** *L. Dolloff*
This course will explore the theoretical underpinnings and practice-based strategies for designing and implementing music education for children in schools and community programs. We will focus on integrating traditional and personal teaching approaches to develop the understanding of, and means for educating children "musically".

**MUS 2111H Research Methods in Music Education** *L. Bartel*
A study of the purposes, procedures and evaluative criteria for both qualitative and quantitative research in music education. Skills will be developed for the planning and execution of individual research projects, and for the critical evaluation of studies in the research literature of music education.

**MUS2121H Music in Higher Education** *L. Dolloff*
This course examines research and current concepts related to the pedagogy and curriculum for music instruction in higher education. Topics include: philosophy of higher education, philosophy of music and music education, developmental theories of music learning, theories of adult learning, issues in the study of music curriculum design, administration, student evaluation, and continuing professional development. An emphasis will be placed on the preparation, implementation and evaluation of post-secondary music curricula specific to the specializations of course participants.

**MUS2122H Music and the Brain** *L. Bartel*
This course will offer an introduction to recent research on the neurological basis for music processing in terms of both structure and function. It will critically examine the research behind the "music makes you smarter" claims, as well as the role of music in early cognitive development and the effects of musical training on brain development. Specific focus will be on brain function as observed through EEG and the effects of music on such function. Students will participate in EEG experiments with music and sound. Health effects related to brain activity and the potential effect music may have on this will be examined. Research possibilities in this developing field will be explored. Open to all music graduate students.

**MUS 2130H Topics in Sociology** *H. Froelich*
The role of music in society has a tremendous impact on the contexts and the transmission processes through which music is taught and learned. During this course students will explore the application of a sociological perspective to the study of music in general and to issues concerning the teaching and learning of music.

**MUS 2151H Philosophical Foundations of Music Education** *H. Froelich*
A study of selected philosophical positions on the nature and value of music and music education. Topics include: the nature of musical performing and listening; the concept of the musical work; musical expression; musical representation; musical creativity; music and subjectivity; the nature of musical experience; and the concept of musicianship.

**MUS2180H Seminar in Canadian Music Education** *P. Shand*
A study of major issues and trends in music and arts education with special emphasis on the Canadian context. Topics include the history of Canadian music and arts education; the selection and preparation of Canadian music for the school curriculum; the supervision and administration of music education in Canada; developing patterns in Canadian school and community music instruction.

**MUS2181H Issues and Techniques in Evaluation of Music Education** *L. Bartel*
Systematic and analytical introduction to the evaluation of music experience and behaviours. Instructional and curricular evaluation techniques for individuals, groups, and educational programs are examined. Special attention will be focused on the evaluation of performance and performance-based programs.

**MUS 2199H Special Topics in Music Education** *Staff*
An examination of music education research studies on specific topics of interest to staff and students. This course is intended to contribute to the development of individual research abilities in areas of particular concern to students.

**MUS2201H Music Performance in Music Education** *D. Rao*
This course will present a reasoned orientation to contemporary philosophical, psychological, curricular, and instrumental concepts related to music performance in music education. It will serve as a professional resource for students interested in the why-what-and-how of music performance.

**MUS2203H The Development of Wind Band** *G. Burton*
This course is intended to broaden the comprehensive understanding of the historical and contemporary wind band, its history, and its literature.

**MUS2222H Choral Literature and Conducting** *D. Rao*
An examination of current sources and future directions in choral music education emphasizing choral literature, score analysis and interpretation, conducting and rehearsal techniques. An interactive laboratory seminar will offer students the opportunity to develop their theoretical, pedagogical and diagnostic abilities in relation to current research in curriculum and instruction. (EMU 430H1)

**MUS2223H Choral Literature and Conducting II** *D. Rao*
The study of choral literature and conducting technique with an emphasis on Contemporary choral and World musics (including selected choral-orchestral repertoire). The weekly class will meet in a combination literature seminar and conducting practicum with piano and/or small instrumental ensemble. (EMU 431H1)

**MUS 2990Y Mus.M. Major Essay (Music Education)** *Staff*
Under the supervision of a staff advisor, students will develop an individual research proposal, conduct the required research, and complete the written presentation of their research for approval by members of the music education graduate staff.

**MUS 2995Y Music Education Doctoral Research Project** *Staff*
The student will identify an area of investigation within the field of music education, and will undertake independent research in that area under the supervision of the candidate's advisor. Completion of this course includes a seminar presentation to the candidate's committee to further demonstrate the candidate's knowledge and ability to communicate.

## MUS.M., MUS.DOC. (COMPOSITION)

**MUS 3100Y Mus.M. Advanced Composition I** *Staff*
Independent composition work by Master's students under the supervision of a faculty member.

**MUS3101 Seminar in Schenkerian Analysis I** *E. Laufer*
A practical introduction to Schenker's approach through study of selected classical com-positions. Practice in making analytical sketches; selected readings from the theoretical literature. This course is not available to students who have completed TMU 401 (Introduction to Schenkerian Analysis). (TMU401H)

**MUS3102 Seminar in Schenkerian Analysis II** *E. Laufer*
A continuation of MUS 3101F, including individual analytical projects, with the instructor's supervision. Prerequisite: MUS 3101F or the permission of the instructor.

**MUS 3105Y Mus.M. Advanced Composition II** *Staff*
Individual instruction in Composition. Continuation of MUS 3100Y.

**MUS 3218H Writing for the Human Voice** *J. Hawkins*
Study of the various styles and techniques of solo vocal writing in the works of selected composers stressing such aspects as choice of text, word setting, range, tessitura, relationships of words to music and musical language. Emphasis will be on compositions written during the last century. Student assignments will include analytical as well as writing exercises and there may be opportunities for in-class performance. Primarily designed for composition students.

**MUS3222H Composing for Film** *C. Hatzis*
The aesthetic, technical and practical considerations of composing for film and television will form a significant part of the course content. As a final project the students will be expected to compose music for an actual film. The course is open to graduate and upper-year undergraduate composers. Non-composition majors with composing experience may be allowed into the course after an interview with the instructor. Prerequisite: Working knowledge of an access to MIDI and/or Digital Audio technology. *Cross-listed with TMU430H1.*

**MUS3223H Music of Louis Andriessen, Tan Dun, and Kelly Marie Murphy** *K.N. Chan*
The course consists of analysis of selected works by these three prominent composers from three continents: Europe, Asia and North America respectively. Study of their compositional techniques will give an insight into some of the directions of contemporary music in recent years.

**MUS3224H Sonata Form** *A. Rapoport*
This course is directed primarily at composers and conductors, but is open to theorists and musicologists doing related work. Principal topics will include the structural basis of sonata form, harmonic elements of structure, a detailed survey of sonata form movements by the traditional masters, combination of the sonata form principle with other forms, and a detailed survey of sonata form movements by post-1900 composers. Evaluation will be based on weekly assignments in analysis and a major project, either an original work in sonata form or an analytical paper.

**MUS 3300Y Mus.Doc. Advanced Composition I** *Staff*
Independent composition work by doctoral students, under the supervision of a faculty member.

**MUS 3305Y Mus.Doc. Advanced Composition II** *Staff*
Individual instruction in Composition. Continuation of MUS 3300Y.

**MUS3410H Advanced Analysis - Music from 1850-1910** *J. Kruspe*
Harmonic, contrapuntal, structural and stylistic analysis of selected representative works from the mid-nineteenth to early twentieth centuries (c. 1850-1910). Student assessment will be based on class presentations, a research paper and a final examination. Cross-listed with TMU 308H.

**MUS 3800Y Electroacoustic Music** *C. Hatzis*
A survey of the current technology of electroacoustic music through a series of "hands-on" projects. The participant is required to produce a minimum of three original studies or compositions demonstrating command of these technologies. Additionally, each participant will compose a substantial electroacoustic work or write an extensive research paper on a historical or technical topic.

**MUS 3801Y Advanced Electroacoustic Composition** *C. Hatzis*
A course for students who have completed MUS 3800Y or its equivalent at another university. This seminar will deal with new techniques of computer sound synthesis and their application to electroacoustic composition.

**MUS 3888Y Mus.Doc. Recital of Works**

**MUS 3999Y Research Project (Mus.Doc)** *Staff*
Independent work by doctoral students, under the supervision of a faculty advisor.

## MUS.M. (PERFORMANCE)

**MUS 4200Y Seminar in Music Literature** *G. Jones, A. Rapoport*
A study of selected works, chosen mainly from the repertoire for the instrument/voice of each participating student. Analytical, research, and historical topics will be included.

**MUS 4212H Advanced Vocal Repertoire Study** *C. Loewen*
Practical study and performance of advanced solo vocal music in a private coaching and master class format. The repertoire will be chiefly selected from Lieder, Mélodie, and art song, but will also include orchestral songs and arias. The choices will be made in collaboration with the student, applied music teacher and vocal coach. Emphasis will be placed on effective interpretation and communication, including musical, interpretive, stylistic, performance and language/diction considerations.

**MUS 4213H Advanced Repertoire for Singers** *L. MacDonald, Coordinator*
Advanced study of selected singer's repertoire with attention to diction, historical and literary references, musical style and performance. The repertoire will change annually, and will be selected primarily from French, Russian, German and English repertoire. Class performance and a working knowledge of the International Phonetic Alphabet are required. 2003/04 Russian repertoire study, 2004/05 English repertoire study

**MUS 4220H Orchestra Conducting I** *R. Armenian*
The study of conducting techniques, score preparation and rehearsal procedures as applied to orchestral, wind and opera literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.

**MUS 4221H Orchestra Conducting II** Continuation of MUS 4220H. *R. Armenian*

**MUS 4222Y Advanced Orchestra Conducting** *R. Armenian*
Continuation of MUS 4221H. By permission of Department.

**MUS 4223H Choral Conducting I** *D. Rao*
The study of conducting techniques, score preparation and rehearsal procedures as applied to choral literature. Issues of style, interpretation and the relationship between gesture and response will be examined through the preparation of selected repertoire. By permission of Department.

**MUS 4224H Choral Conducting II** Continuation of MUS 4223H. *D. Rao*

**MUS 4225Y Advanced Choral Conducting** *D. Rao*
Continuation of MUS 4224H. By permission of Department.

**MUS 4228Y Advanced Wind Ensemble Conducting** *D. Grant*
Continuation of MUS4227H. By permission of Department. *Not offered in 2004-05*

**MUS 4600H Performance Practices Before 1800** *M.E Haines*
A survey of Baroque and early classic performance practices, including tempo, articulation, and ornamentation. Historical technique and style is derived from reading the treatises and instruction manuals from the seventeenth and eighteenth centuries. A portion of the course includes practical application of historical techniques.

**MUS 4606H Special Topics in Performance Practice** *Staff*
This course substitutes for MUS 4600H *Performance Practices Before 1800,* in those instances where there is no theory or literature relevant to the Master's student's instrumental specialization (e.g., percussion).

**MUS 4610H Analysis and Performance: Music of the 18th and 19th Centuries** *J. Kruspe*
A main consideration of this course is the relationship between analysis and performance of 18th and 19th century music. The first part of the course consists of lectures and short assignments designed to develop analytical skills following Schenker's approach, such as consideration of harmony, form, rhythm/meter, and line. The second part is applied analysis, with compositions chosen from the students' repertoire. Students are expected to perform and make presentations.

**MUS 4615H Analysis and Performance Practices of Twentieth-Century Music** *G. Kulesha*
This course will focus on analysis and performance problems of music after 1900. Practical work will be encouraged and in-class performances and demonstrations will form a normal part of the term work. Analytical studies will be directed towards the relationship between analytical method and approaches to performance. Repertoire will be drawn from the century's vast vocal and chamber music literature. There will be regular readings, score reading and analysis assignments.

**MUS 4620Y Advanced Performance Studies** *L. MacDonald, Coordinator*
This course is a study and practice of specialized physiological and psychological resources for performers. The performing relationships of effort to effectiveness and stress to injury will be examined through modules of study in methodologies such as Feldenkrais, Yoga, Specialized Kinesiology, Alexander Technique, and Performance without Fear. Regular performance by class members and guest lecturers will complete the course.

**MUS 4700H Major Ensemble I** *Staff*
Participation in a primary position within large-scale performance ensembles. The ensemble and assignment will vary with instrumental major.

**MUS 4701H Major Ensemble II** Continuation of MUS 4700H. *Staff*

**MUS 4702H Major Ensemble III** Continuation of MUS 4701H.*Staff*

**MUS 4703H Major Ensemble IV** Continuation of MUS 4702H. *Staff*

**MUS 4710H Chamber Music I** *Staff*
Participation in small performance ensembles of both standard and irregular groupings.

**MUS 4711H Chamber Music II** Continuation of MUS 4710H. *Staff*

**MUS 4712H Chamber Music III** Continuation of MUS 4711H. *Staff*

**MUS 4713H Chamber Music IV** Continuation of MUS 4712H. *Staff*

**MUS4714 Chamber Choir I** *Staff*
Participation in select small choral ensembles. Enrolment by audition.

**MUS4715 Chamber Choir II** *Staff* Continuation of MUS4714

**MUS4716 Chamber Choir III** *Staff* Continuation of MUS4715

**MUS4717 Chamber Choir IV** *Staff* Continuation of MUS4716

**MUS 4720H Opera I** *Staff* Participation in major activities and productions of the Opera Division.

**MUS 4721H Opera II** Continuation of MUS 4720H. *Staff*

**MUS 4722H Opera III** Continuation of MUS 4721H. *Staff*

**MUS 4723H Opera IV** Continuation of MUS 4722H. *Staff*

**MUS 4730H Performance Studies I** *Staff*
Study and performance of solo, duo, and ensemble repertoire.

**MUS 4731H Performance Studies II** Continuation of MUS 4730H. *Staff*

**MUS4732H Performance Studies III** Continuation of MUS 4731H. *Staff*

**MUS 4733H Performance Studies IV** Continuation of MUS 4732H. *Staff*

**MUS 4900Y Operatic Studies I**
This course includes the study of all aspects and periods of operatic performance practice on an individual and class basis. There will be historical and literary study of the repertoire to be performed (including main-stage productions and workshop assignments), and a major paper will be required. Students will be engaged in musical coachings, rehearsals and stagings as required. Other classes will cover diction, acting, movement and other necessary techniques.

**MUS 4901Y Operatic Studies II** Continuation of MUS 4900Y

**MUS 4966Y Operatic Role I**

**MUS 4988Y Operatic Role II**

**MUS 6666Y Recital I**

**MUS 8888Y Recital II**

*The following courses are recognized for Mus.M. in Performance and M.A. graduate credits, with permission of the Department.*

**MUS1030H Topics in Romantic Music** *G. Jones*
Instrumental and vocal genres, including topics for individual research.

**MUS1040H Topics in Medieval Music** *J. Haines*
Plainchant and polyphony, including topics for individual research.

**MUS1090H Topics in Ethnomusicology** *C. Cain*
The history of the discipline from its roots in Comparative Musicology in the 1880s to the modern, holistic study of music and society. Other topics include transcription, transmission, and cultural appropriation. A variety of the world's traditions are illustrated with audio-visual materials, and students contribute personal surveys, analyses and debates.

# UNIVERSITY POLICIES

## UNIVERSITY GRADING PRACTICES POLICY

Purpose The purpose of the University Grading Policies is to ensure:
(a) that grading practices throughout the University reflect appropriate standards;
(b) that the evaluation of students is made in a fair, objective manner against these academic standards;
(c) that the academic standing of every student can be accurately assessed even when courses have been taken in different divisions of the University and evaluated according to different grade scales.
**Application of Policy**: The Policy applies to all individuals and committees taking part in the evaluation of student performance in degree, diploma, and certificate credit courses (hereafter referred to as courses), excluding courses in the School of Graduate Studies.
**Amendment to Policy**: Amendments to the Policy shall be recommended to the Academic Board. Changes to the divisional regulations on grading practices shall be forwarded to the Committee on Academic Policy and Programs.
**Distribution of Policy**: A copy of the Grading Practices Policy as well as the description of the grade scale used in a division and the substance of divisional regulations indicated in Part II of this Policy shall be published in the Calendar of the division. Similarly a copy shall be given to all students upon initial registration and to all instructors and others, including teaching assistants, involved in the evaluation of student performance.

The Policy is in three parts: Part I deals with grades, Part II outlines grading procedures to be adhered to in divisional regulations adopted as part of this Policy, and Part III is an administrative appendix available upon request from the Office of the Vice-President and Provost.

**PART I GRADES**

**Meaning of Grades**

Grades are a measure of the performance of a student in individual courses. Each student shall be judged on the basis of how well he or she has command of the course materials.

**I.1** A grade assigned in a course is not an assessment of standing within a program of studies. To determine the requirements for credit and standing in a program of studies, the academic regulations of the division in which the program is offered should be consulted.

**I.2** Grades for each course shall be assigned with reference to the following meanings (which may be expanded in the divisional regulations under Part II): Excellent Good Adequate Marginal Inadequate

**Grade Scales**

**I.3** Once a judgment on the performance of the student has been made, the following grade scales are to be used:

(a)the refined letter grade scale A+,A,A-,B+,B,B-,C+,C,C-,D+,D,D-,F;

(b)the numerical scale of marks, consisting of all integers from 0 to 100;

(c)for graduate divisions only, a truncated refined letter grade scale in which FZ replaces the C, D and F grades in (a) above and/or

(d)the scales Honours/Pass/Fail and Credit/No Credit

**Grades vs. Scores**

**I.4** Grades should always be based on the approved grade scales. However, students may find that on any one evaluation they may receive a numerical or letter mark that reflects the score achieved on the test or essay. The cumulative scores may not be directly identified with the final grade. Grades are final only after review by the divisional review committee described below.

**Grade Reporting**

**1.5** Grades will be assigned according to the numerical scale of marks referred to in 1.3(b) above, and converted to the refined letter grade scale of 1.3(a) above. In graduate divisions, grades may be assigned according to the truncated refined letter grade scale of 1.3(c) above. The H/P/FL and CR/NCR scales of 1.3(d) above may also be used. However, the grades assigned in a course must all be from the same scale.

**1.6** All non-grade designators used in reporting course results must correspond to the University-wide standard.

**1.7** The information in grade reports and transcripts must be communicated to the user, whether within or outside the University, in a clear and meaningful way. To that end, transcripts must include:

(i) an enrolment history, which traces chronologically the student's entire participation at the University,

(ii) a "grade point average" based on a 4-point scale for all undergraduate divisions (Note: grade point average values will be assigned as follows: A+/A=4.0, A- =3.7, B+ =3.3, B=3.0, B- =2.7, C+ =2.3, C =2.0,C- =1.7, D+ =1.3, D =1.0, D- = 0.7, F = 0.0),

(iii) an average grade for each course expressed using the refined letter grade scale (Note: these calculations should be restricted to courses of a specific size),

(iv) both the numeric mark and its letter grade equivalent, where possible, for all courses,

(v) course weight values, expressed using a uniform system of values allowing for the relative values needed by each division,

(vi) transfer credits granted,

(vii) academic honours, scholarships and awards sanctioned by the University,

(viii) a comprehensive guide explaining all grades and symbols used on the transcript.

**PART II GRADING PROCEDURES**

**Approval of Grades**

Divisional Councils shall forward to the Committee on Academic Policy and Programs changes to their grading procedures. Grading procedures may be adapted to divisional circumstances on the recommendation of the Committee on Academic Policy and Programs, but such procedures must be consistent with the principles in this Policy.

Grades shall be recommended by the instructor to the chair or division head. The grades shall then be reviewed and approved following the divisional review procedure. Grades shall not be reported or released to students as official until the divisional review procedure has been carried out. The divisional review constitutes final approval of grades except when grades are changed on appeal.

**II.1 Divisional Review Committee**

In each division, a committee chaired by the divisional head or a designate, and where appropriate, an additional committee structure, with the chairs (or their designates) of departments or other academic units of division serving as chairs shall:

(a)administer the implementation of the University Grading Practices Policy at the divisional level and oversee the general consistency of grading procedures within the division;

(b)formulate, approve, and administer the University's specific regulations concerning the grade scale or scales to be used, the assignment of non-grade designators for course work, classroom procedures and approved methods of evaluation;

(c)review, adjust and approve course grades recommended by instructors. The grades recommended for any individual student in the professional faculties may be adjusted according to his or her performance in the course or program as determined by the committee. The divisional committee has the final responsibility for assigning the official course grade.

**II.2 Classroom Procedures**

To ensure that the method of evaluation in every course reflects appropriate academic standards and fairness to students, divisional regulations governing classroom procedures must be consistent with the practices below.

(a)As early as possible in each course (and no later than the division's last date for course enrolment), the instructor shall make available to the class, and shall file with the division or department, the methods by which student performance shall be evaluated. This should include whether the methods are the major evaluation.

(b)After the methods of evaluation have been made known, the instructor may not change them or their relative weight without the consent of at least a simple majority of the students enrolled in the course. Any changes shall be reported to the division or department.

(c)Student performances in a course shall be assessed on more than one occasion. No one essay, test, examination, etc., should have a value of more than 80% of the grade. Criteria for exemption may be determined by the division.

(d)In courses that meet regularly as a class there shall be an examination (or examinations) conducted formally under divisional auspices and worth (alone or in the aggregate) at least one-third of the final grade. Criteria for exemption may be determined by the division. The relative value of each part of an examination shall be indicated to the student. In the case of a written examination, the value shall be indicated on the examination paper.

(e)Commentary on assessed term work and time for discussion of it shall be made available to the student.

(f)At least one piece of term work which is part of the evaluation of a student performance, whether essay, lab report, review, etc., shall be returned to the student prior to the last date for withdrawal from the course without academic penalty.

(g)Grades shall be recommended by the instructor in reference to the approved scales on the basis of each student's overall performance.

In formulating their own regulations divisions may add to items (a) to (g) and may adopt fuller or more specific provisions, for example in place of such terms as "a simple majority" (b) "one-third of the final grade" (d), or in particularizing the evaluation methods referred to in (a) and (b).

**II.3 Procedures in the Event of Disruptions**

Principles The following principles shall apply in the event of disruption of the academic program:

(i)The academic integrity of academic programs must be honoured; and
(ii)Students must be treated in a fair manner recognizing their freedom of choice to attend class or not without penalty.
Procedures
(a)The Vice-President and Provost, or the Academic Board, shall declare when a disruption of the academic program has occurred. The Provost shall take steps to inform the University community at large of the changes to be implemented, and will report to the Committee on Academic Policy and Programs regarding the implementation of the procedures and changes to the status of the academic programs.
(b)Individual instructors or multi-section coordinators responsible for courses that are disrupted shall determine, as the disruption proceeds, whether any changes to classroom procedures are needed to complete the course.
(c)Changes to the classroom procedures should, where possible, first be discussed with students prior to the class in which a vote of the students present on the proposed changes is to be taken. Changes agreed upon by consensus should be forwarded to the department or division with a report on the attendance at the class
(d)Where consensus on changes has not been arrived at, or where a vote is not feasible, the instructor, after class discussion, will provide the division head or chair of the department in multi-departmental faculties, with his or her recommendation, along with the results of any classroom votes. The chair or division head shall then make a decision.
(e)Where classes are not able to convene, the instructor, with the prior approval of the chair in multi-departmental faculties of the division head, shall make changes deemed necessary to the classroom procedures. In the absence of the instructor such changes will be made by the divisional head and require the approval of the Provost. Where courses are to be cancelled, approval of the division council is required. If the divisional council cannot meet, approval of the division head, or in the absence of the division head, the approval of the Provost is required.
(f) Students must be informed of changes to classroom procedures. This may be done by circulating in writing to the class, posting in the departmental and faculty offices, reporting to the divisional council, as well as listing in the campus press. Should classes resume students must be informed, at class, of any changes made during the disruption.
(g)Where a declared disruption occurs in a specific course after the last date to drop courses for the academic term or session, students who do not wish to complete the course(s) during the term or session may, prior to the last day of classes, withdraw without academic penalty. Students who withdraw from a course prior to the last day of classes as a result of declared disruption in that course shall receive full refund of the course tuition fee.
(h)Where students have not attended classes that are meeting, they nonetheless remain responsible for the course work and meeting course requirements. However, where possible, reasonable extension of deadlines for the course requirements, provision of make-up tests shall be made and reasonable alternative access to material covered should be provided.
(i) A student who considers that disruption has unreasonably affected his or her grade in a course may appeal the grade following the procedures as set out in each division. If the petition is approved, the student's original grade will be replaced by either an assessed grade or by a grade of CR/NCR, or as deemed appropriate in the particular circumstances.

**II.4 Assessment in Clinical and Field Settings**

Divisions may make reasonable exemptions to the classroom procedures described above in circumstances such as field or clinical courses where adherence to these procedures is not possible. Nevertheless, it is obligatory that the assessment of the performance of students in clinical or field settings should be fair, humane, valid, reliable and in accordance with the principles enunciated in the University Grading Practices Policy. Accordingly, where a student's performance in a clinical or field setting is to be assessed for credit, the evaluation must encompass as a minimum:
(a)a formal statement describing the evaluation process, including the criteria to be used in assessing the performance of students and the appeal mechanisms available. This statement should be available to all students before or at the beginning of the clinical or field experience;
(b)a mid-way performance evaluation with feedback to the student;
(c) written documentation of the final assessment.
In addition, for such clinical and field experiences, divisions must ensure that:
(d)clinical and field assessors are fully informed regarding University, divisional and course policies concerning evaluation procedures, including the specific assessment procedures to be applied in any particular field or clinical setting. Any exception from the above would require a divisional request with explanation for approval by the Governing Council.

**II.5 Grade Review and Approval Process**

The following principles and procedures shall govern the grade review and approval process.
(a)The distribution of grades in any course shall not be predetermined by any system of quotas that specifies the number or percentage of grades allowable at any grade level.
(b)However, a division may provide broad limits to instructors setting out a reasonable distribution of grades in the division or department. Such broad limits shall recognize that considerable variance in class grades is not unusual. The division may request an explanation of any grades for a course that exceed the limits and hence appear not to be based on the approved grade scales or otherwise appear anomalous in reference to the Policy. It is understood that this section shall only be used when the class size is thirty students or greater. Each division shall make known in the divisional Calendar of any such limits.
(c)The criterion that the Divisional Review Committee shall employ in its evaluation is whether the instructor has followed the University Grading Practices Policy. The Review Committee shall not normally adjust grades unless the consequences of allowing the grades to stand would be injurious to the standards of the University, or the class in general.
(d)Membership on the Divisional Review Committee may include students but should not include members of the divisional appeals committees.
(e)Where grades have been adjusted by a divisional committee, the students as well as the instructor shall be informed. On request, the students or the instructor shall be given the reason for the adjustment of grades, a description of the methodology used to adjust the grades, and a description of the divisional appeal process.
(f)Where a departmental review committee changes course grades, the faculty office shall be so informed. Having done so, the faculty office shall relay this information, upon request, to the students or the instructor with a description as to the reason for the change and the methodology used.
(g)Past statistical data, including drop-out rates, mean arithmetic average, etc., should be provided to the Divisional Review Committee as background information where available. The Committee will not use this information exclusively to judge whether a specific grades distribution is anomalous. Rather, the information should provide part of the basis for an overall review of grades in a division.
(h)Where class grades have been changed, or when the Divisional Review Committee had reservations about the grades, the issue will be taken up with the instructor by the division or department head, with a view to ensuring that the Grading Practices Policy is followed in future.
Appeal Procedure
Every division shall establish divisional appeal procedures. Students may appeal grades according to the procedures established for that purpose in the division. The appeal may be made whether marks have been altered by the review process or not. These procedures shall be outlined in the divisional Calendar, and available upon request at the faculty or registrar's office.

**II.6 Student Access to Examination Papers**

(a)All divisions should provide access to copies of the previous year's final examination papers and other years' papers, where feasible. Exemptions may be granted by an appropriate committee of the division or department.
(b)All divisions should provide students with the opportunity within a reasonable time to review their examination paper where feasible. A recovery fee should be set to cover administrative costs including photocopying.
(c)All divisions should provide, in addition to the customary re-reading of papers and the re-checking of marks, the opportunity for students to petition for the re-reading of their examination where feasible. A cost recovery fee should be set and returned where appropriate.

**II.7 Conflict of Interest**

Where the instructor or a student has a conflict of interest, or is in a situation where a fair and objective assessment may not be possible, this should be disclosed to the division chair or head who shall take steps to ensure fairness and objectivity.

**UNIVERSITY OF TORONTO CODE OF BEHAVIOUR ON ACADEMIC MATTERS**

The Governing Council of the University of Toronto has approved a Code of Behaviour that clearly sets out the standard of conduct in academic matters expected of members of the University community. The Code is enforced by the Provost and the Disciplinary Tribunal. Below are extracts from the Code, covering offences and sanctions as they apply to students. The full text is available from the Office of the Dean & the Registrar.

**Section B Offences**

**B.1 1**. It shall be an offence for a student intentionally:

(a) to forge or in any other way alter or falsify any document or evidence required for admission to the University, or to utter, circulate or make use of any such forged, altered or falsified document, whether the record be in print or electronic form;

(b) to use or possess an unauthorized aid or aids or obtain unauthorized assistance in any academic examination or term test or in connection with any other form of academic work;

(c) to personate another person at any academic examination or term test or in connection with any other form of academic work;

(d) to represent as one's own any idea or expression of an idea or work of another in any academic examination or term test or in connection with any other form of academic work, i.e. to commit plagiarism (for a more detailed account of plagiarism see Appendix A in full text);

(e) to submit for credit, without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course or program of study in the university or elsewhere;

(f) to submit for credit any academic work containing a purported statement of fact or reference to a source which has been concocted.

**2.** It shall be an offence for a faculty member intentionally:

(a) to approve any of the previously described offences;

(b) to evaluate an application for admission or transfer to a course or program study by other than duly established and published criteria;

(c) to evaluate academic work by a student by reference to any criterion that does not relate to its merit, to the time within which it is to be submitted or to the manner in which it is to be performed.

**3.** It shall be an offence for a faculty member and student alike intentionally:

(a) to forge or in any other way alter or falsify any academic record, or to utter, circulate or make use of any such forged, altered or falsified record, whether the record be in print or electronic form;

(b) to cause by action, threat or otherwise in a classroom, laboratory or examination room a disturbance, which the member knows or ought reasonably to know, obstructs the teaching of a course or the holding of a test or examination.

**4.**The following are offences to the extent that they relate to the teaching and learning relationship. It shall be an offence for a faculty member alike intentionally:

(a) to remove or copy or alter stored information such as books, film, data files or purpose than that for which privileges of use or access have been granted;

(c) to access any University computer, library, or other information storage, processing or retrieval system or any personal academic file without proper authorization.

**5.** A graduate of the University may be charged with any of the above offences committed intentionally while he or she was an active student, when, in the opinion of the Provost, the offence, if detected, would have resulted in a sanction sufficiently severe that the degree would not have been granted at the time that it was.

**B.II Parties to Offences**

**1**. (a) Every member is a party to an offence under this Code who intentionally:

(i) actually commits it;

(ii) does or omits to do anything for the purpose of aiding or assisting another member to commit the offence;

(iii) does or omits to do anything for the purpose of aiding or assisting any other person who, if that person were a member, would have committed the offence;

(iv) abets, counsels, procures or conspires with another member to commit or be a party to an offence; or

(v) abets, counsels, procures or conspires with any other person who, if that person where a member, would have committed or have been a party to the offence.

(b) Every party to an offence under this Code is liable upon admission of the commission thereof, or upon conviction, as the case may be, to the sanctions applicable to that offence.

**2.** Every member who, having an intent to commit an offence under this Code, does or omits to do anything for the purpose of carrying out that intention (other than mere preparation to commit the offense) is guilty of an attempt to commit the offence and liable upon conviction to the same sanctions as if he or she had committed the offence.

**3.** When a group is found guilty of an offence under this Code, every officer, director or agent of this group, being a member of the University, who directed, authorized or participated in the commission of the offence is a party to and guilty of the offence and is liable upon conviction to the sanctions provided for the offence.

**C.I. (a) Divisional Procedures**

Note: Where a student commits an offence, the faculty in which the student is registered has responsibility over the student in the matter.

**1.** No hearing within the meaning of Section 2 of the Statutory Powers Procedure Act is required for the purposes of, or in connection with, any of the discussions, meetings and determinations referred to in Section C.I. (a), and such discussions, meetings and determinations are not proceedings of the Tribunal.

**2.** Where an instructor has reasonable grounds to believe that an academic offence has been committed by a student, the instructor shall so inform the student immediately after learning of the act of conduct complained of, giving reasons, and invite the student to discuss the matter. Nothing the student says in such a discussion may be used or receivable in evidence against the student.

**3.** If after such a discussion, the instructor is satisfied that no academic offence has been committed, he or she shall so inform the student and no further action shall be taken in the matter by the instructor, in which case he or she may again proceed in accordance with subsection 2.

**4.** If after such discussion, the instructor believes that an academic offence has been committed by the student, or if the student fails or neglects to respond to the invitation for discussion, the instructor shall make a report of the matter to the department chair or through the department chair to the dean. (See also C.I. (b)1.)

**5.** When the dean or the department chair, as the case may be, has been so informed, he or she shall notify the student in writing accordingly, provide him or her with a copy of the Code and subsequently afford the student an opportunity for discussion of the matter. In the case of the dean being informed, the chair of the department and the instructor shall be invited by the dean to be present at the meeting with the student. The dean shall conduct the interview.

**6.** Before proceeding with the meeting, the dean shall inform the student that he or she is entitled to seek advice, or to be accompanied by counsel at the meeting, before making, and is not obliged to make, any statement or admission, but shall warn that if he or she makes any statement or admission in the meeting, it may be used or receivable in evidence against the student in the hearing of any charge with respect to the offence or alleged offence in question. The dean shall also advise the student, without further comment or discussion, of the sanctions that may be imposed under Section C.I. (b), and that the dean is not obliged to impose a sanction but may instead request that the Provost lay a charge against the student. Where such advice and warning have been given, the statements and admissions, if any, made in such a meeting may be used or received in evidence against the student in any such hearing.

**7.** If the dean, on the advice of the department chair and the instructor, or if the department chair, on the advice of the instructor, subsequently decides that no academic offence has been committed and that no further action in the matter is required, the student shall be so informed in writing and the student's work shall be accepted for normal evaluation or, if the student was prevented from withdrawing from the course by the withdrawal date, he or she shall be allowed to do so. Thereafter, the matter shall not be introduced into evidence at a Tribunal hearing for another offence.

**8.** If the student admits the alleged offence, the dean or the department chair may either impose the sanction that he or she considers appropriate under Section C.I. (b) or refer the matter to the dean or Provost, as the case may be, and in either shall inform the student in writing accordingly. No further action in the matter shall be taken by the instructor, the department chair or the dean if the dean imposes a sanction.

**9.** If the student is dissatisfied with a sanction imposed by the department chair or the dean, as the case may be, the student may refer the matter to the dean or Provost, as the case may be, for consideration.
**10.** If the student does not admit the alleged offence, the dean may, after consultation with the instructor and the department chair, request that the Provost lay a charge against the student. If the Provost agrees to lay a charge, the case shall proceed to the Trial Division of the Tribunal.
**11.** Normally, decanal procedures will not be examined in a hearing before the Tribunal. A failure to carry out the procedures referred to in this Section, or any defect or irregularity in such procedures, shall not invalidate any subsequent proceedings of or before the Tribunal, unless the chair of the hearing considers that such failure, defect or irregularity resulted in a substantial wrong, detriment or prejudice to the accused. The chair will determine at the opening of the hearing whether there is going to be any objection to defect, failure or irregularity.
**12.** No degree, diploma or certificate of the University shall be conferred or awarded, nor shall a student be allowed to withdraw from a course from the time of the alleged offence until the final disposition of the accusation. However, a student shall be permitted to use University facilities while a decision is pending, unless there are valid reasons for the dean to bar him or her from a facility. A student upon whom a sanction has been imposed by the dean or the department chair under Section C.I. (b) or who has been convicted by the Tribunal shall not be allowed to withdraw from a course so as to avoid the sanction imposed.
**13.** A record of cases disposed of under Section C.I.(a) and of the sanctions imposed shall be kept in the academic unit concerned and may be referred to by the dean in connection with a decision to prosecute, or by the prosecution in making representations as to the sanction or sanctions to be imposed by the Tribunal, for any subsequent offence committed by the student. Information of such cases shall be available to other academic units upon request and such cases shall be reported by the dean to the Secretary of the Tribunal for use in the Provost's annual report to the Academic Board. The dean may contact the Secretary of the Tribunal for advice on for information on cases disposed of under Section C.II hereof.
**14.** Where a proctor or invigilator, who is not a faculty member, has reason to believe that an academic offence has been committed by a student at an examination or test, the proctor or invigilator shall so inform the student's dean or department chair, as the case may be, who shall proceed as if he or she were an instructor, by analogy to the other provisions of this section.
**15.** In the case of alleged offences not covered by the above and not involving the submission of academic work, such as those concerning forgery or uttering, library or computer material or library or computer resources, and in cases involving cancellation, recall or suspension of a degree, diploma or certificate, the procedure shall be regulated by analogy to the other procedures of this section.

**C.I. (b) Divisional Sanctions**

**1.** In an assignment worth 10 percent or less of the final grade, the department chair may handle the matter if:
(i) the student admits guilt; and
(ii) the assignment of a penalty is limited to at most a mark of zero for the piece of work.
If the student does not admit guilt, or if the department chair chooses, the matter shall be brought before the dean.
**2.** One or more of the following sanctions may be imposed by the dean where a student admits to the commission of an offence:
(a) a written reprimand
(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;
(c)assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;
(d)assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;
(e)denial of privileges to use any facility of the University, including library and computer facilities;
(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;
(g)assignment of a grade of zero of a failure for the course in respect of which the offence was committed;
(h)suspension from attendance in a course or courses, a program, an academic division, unit, or the University for a period of not more than twelve months. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;
**3.** The dean shall have the power to record any sanction imposed on the student's academic record and transcript for such length of time as he or she considers appropriate. However, the sanctions of suspension or a notation specifying academic misconduct as the reason for a grade of zero for a course shall normally be recorded for a period of five years.
**4.** The Provost shall, from time to time, indicate appropriate sanctions for certain offences. These guidelines shall be sent for information to the Academic Board and attached to the Code as Appendix "C".

**C.II. (b) Tribunal Sanctions**

**1.** One or more of the following sanctions may be imposed by the Tribunal upon the conviction of any student:
(a) a written reprimand
(b) a written reprimand and, with the permission of the instructor, the resubmission of the piece of academic work, in respect of which the offence was committed, for evaluation. Such a sanction shall be imposed only for minor offences and where the student has committed no previous offence;
(c) assignment of a grade of zero or a failure for the piece of academic work in respect of which the offence was committed;
(d) assignment of a penalty in the form of a reduction of the final grade in the course in respect of which the offence was committed;
(e) denial of privileges to use any facility of the University, including library and computer facilities;
(f) a monetary fine to cover the costs of replacing damaged property or misused supplies in respect of which the offence was committed;
(g) assignment of a grade of zero or a failure for any completed or uncompleted course or courses in respect of which the offence was committed;
(h) suspension from attendance in a course or courses, a program, an academic division or unit, or the University for a period of time up to five years as may be determined by the Tribunal. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed;
5 (i) recommendation of expulsion from the University. The Tribunal has power only to recommend that such a penalty be imposed. In any such case, the recommendation shall be made by the Tribunal to the President for a recommendation by him or her to the Governing Council. Expulsion shall mean that the student shall be denied any further registration at the University in any program and his or her academic record and transcript shall record permanently this sanction. Where a student has not completed a course or courses in respect of which an offence has not been committed, withdrawal from the course or courses without academic penalty shall be allowed. If a recommendation for expulsion is not adopted, the governing Council shall have the power to impose such lesser penalty as it sees fit.
(i) recommendation to the Governing Council for cancellation, recall or suspension of one or more degrees, diplomas or certificates obtained by any graduate; or
(ii) cancellation of academic standing or academic credits obtained by any former student who, while enrolled, committed any offence which if detected before the granting of the degree, diploma, certificate, standing or credits would, in the judgment of the Tribunal, have resulted in a conviction and the application of a sanction sufficiently severe that the degree, diploma, certificate, standing, credits or marks would not have been granted.
**2.**The jury shall have the power to order that any sanction imposed by the Tribunal be recorded on the student's academic record and transcript for such length of time as the jury considers appropriate.
**3.**The Tribunal may, if it considers appropriate, report any case to the Provost who may publish a notice of the decision of the Tribunal and the sanction or sanctions imposed in the University newspapers, with the name of the student withheld.
Subject to Governing Council approval, this Code of Student Conduct will come into effect on July 1, 2002.

**UNIVERSITY OF TORONTO Code of Student Conduct**

**A. Preface**

**1.**The University of Toronto is a large community of teaching staff, administrative staff and students, involved in teaching, research, learning and other activities. Student members of the University are adherents to a division of the University for the period of their registration in the academic program to which they have been admitted and as such assume the responsibilities that such registration entails.

**2.** As an academic community, the University governs the activities of its members by standards such as those contained in the Code of Behaviour on Academic Matters, which provides definitions of offences that may be committed by student members and which are deemed to affect the academic integrity of the University's activities.

**3.** The University sponsors, encourages or tolerates many non-academic activities of its members, both on its campuses and away from them. These activities, although generally separate from the defined requirements of students' academic programs, are a valuable and important part of the life of the University and of its students.

**4.**The University takes the position that students have an obligation to make legal and responsible decisions concerning their conduct as, or as if they were, adults. The University has no general responsibility for the moral and social behaviour of its students. In the exercise of its disciplinary authority and responsibility, the University treats students as free to organize their own personal lives, behaviour and associations subject only to the law and to University regulations that are necessary to protect the integrity and safety of University activities, the peaceful and safe enjoyment of University housing by residents and neighbours, or the freedom of members of the University to participate reasonably in the programs of the University and in activities in or on the University's premises. Strict regulation of such activities by the University of Toronto is otherwise neither necessary nor appropriate. Under some circumstances, such as when a student has not yet reached the legal age of majority, additional limitations on student conduct may apply.

**5.**University members are not, as such, immune from the criminal and civil laws of the wider political units to which they belong. Provisions for non-academic discipline should not attempt to shelter students from their civic responsibilities nor add unnecessarily to these responsibilities. Conduct that constitutes a breach of the Criminal Code or other statute, or that would give rise to a civil claim or action, should ordinarily be dealt with by the appropriate criminal or civil court. In cases, how ever, in which criminal or civil proceedings have not been taken or would not adequately protect the University's interests and responsibilities as defined below, proceedings may be brought under a discipline code of the University, but only in cases where such internal proceedings are appropriate in the circumstances.

**6.**The University must define standards of student behaviour and make provisions for student disciplines with respect to conduct that jeopardizes the good order and proper functioning of the academic and nonacademic programs and activities of the University or its divisions, that endangers the health, safety, rights or property of its members or visitors, or that adversely affects the property of the University or bodies related to it, where such conduct is not, for the University's defined purposes, adequately regulated by civil and criminal law.

**7.** Nothing in this Code shall be construed to prohibit peaceful assemblies and demonstrations, lawful picketing, or to inhibit freedom of speech as defined in the University.

**8.** In this Code, the word "premises" includes lands, buildings and grounds.

**9.** In this Code, "student" means any person.

(i) engaged in any academic work which leads to the recording and/or issue of a mark, grade or statement of performance by the appropriate authority in the University or another institution; and/or

(ii) associated with or registered as a participant in any course or program of study offered by or through a college, faculty, school, centre, institute or other academic unit or division of the University; and/or

(iii) entitled to a valid student card who is between sessions but is entitled because of student status to use University facilities; and/or

(iv) who is a post-doctoral fellow.

**10.** In this Code, the words "University of Toronto" refer to the University of Toronto and include any institutions federated or affiliated with it, where such inclusion has been agreed upon by the University and the federated or affiliated institution, with respect to the premises, facilities, equipment, services, activities, students and other members of the federated or affiliated institution.

Note: The University of Toronto has agreed that, when the premises, facilities, equipment, services or activities of the University of Toronto are referred to in this Code, the premises, facilities, equipment, services and activities of the University of St. Michael's College, Trinity College and Victoria University are included.

**11.** In this Code, where an offence is described as depending on "knowing", the offence shall likewise be deemed to have been committed if the person ought reasonably to have known.

**12.** This Code is concerned with conduct that the University considers unacceptable. In the case of student members of the University, the procedures and sanctions described herein shall apply, unless the matter has been or is to be dealt with under other provisions for the discipline of students. In the case of the other members of the University, such conduct is to be dealt with in accordance with the established policy, procedures and agreements that apply to the members.

**13.** Subject to the conditions and considerations outlined in Section B., this Code is concerned with conduct arising in relation to a wide variety of activities and behaviours including, but not limited to, conduct related to the use of computers and other information technology and the use or misuse of alcohol. In principle, alleged offences that arise in relation to such conduct are not distinct from those that arise out of other activities that occur in the University community. Such activities may also be considered the commission of one or more offences and, in appropriate circumstances, may be dealt with under other University policies or regulations specified to the behaviour.

**B. Offences**

The following offences constitute conduct that shall be deemed to be offences under this Code, when committed by a student of the University of Toronto, provided that such conduct

(i)has not been dealt with as failure to meet standards of professional conduct as required by a college, faculty or school; and

(ii)is not specifically assigned to the jurisdiction of the University Tribunal, as in the case of offences described in the Code of Behaviour on Academic Matters, or to another disciplinary body within the University of Toronto, as in the case of sexual harassment as described in the Policy and Procedures: Sexual Harassment; or to a divisional disciplinary body, such as a residence council or a recreational athletics disciplinary body; or is covered under these policies but which is deemed by the head of the division to be more appropriately handled by the **Code of Student Conduct; and**

(iii)except as otherwise provided herein, occurs on premises of the University of Toronto or elsewhere in the course of activities sponsored by the University of Toronto or by any of its divisions; and

(iv)has not been dealt with under provisions for the discipline of students with respect to University offices and services whose procedures apply to students in several academic divisions, such as University residences, libraries or athletic and recreational facilities.

**1. Offences Against Persons**

(a)No person shall assault another person sexually or threaten any other person with sexual assault.

(b)No person shall otherwise assault another person, threaten any other person with bodily harm, or knowingly cause any other person to fear bodily harm.

(c)No person shall knowingly create a condition that unnecessarily endangers the health or safety of other persons.

(d)No person shall threaten any other person with damage to such person's property, or knowingly cause any other person to fear damage to her or his property.

(e)No person shall engage in a course of vexatious conduct that is directed at one or more specific individuals, and that is based on the race, ancestry, place of origin, colour, ethnic origin, citizenship, sex, sexual orientation, creed, age, marital status, family status, handicap, receipt of public assistance or record of offences of that individual or those individuals, and that is known to be unwelcome, and that exceeds the bounds of freedom of expression or academic freedom as these are understood in University policies and accepted practices, including but not restricted to, those explicitly adopted.

Note: Terms in this section are to be understood as they are defined or used in the Ontario Human Rights Code. Vexatious conduct that is based on sex or sexual orientation is considered an offence under the University's Policy and Procedures: Sexual Harassment. If the Sexual Harassment Officer believes, after consultation with relevant parties, that a

complaint based on sex or sexual orientation would be better handled under the Code of Student Conduct, the Officer may refer the matter to the appropriate head of divisions.
(f)(i)No person shall, by engaging in the conduct described in subsection (ii) below, whether on the premises of the University or away from the premises of the University, cause another person or persons to fear for their safety or the safety or another person known to them while on the premises of the University of Toronto or in the course of activities sponsored by the University of Toronto or by any of its divisions, or cause another person or persons to be impeded in exercising the freedom to participate reasonable in the programs of the University and in activities in or on the University's premises, knowing that their conduct will cause such fear, or recklessly as to whether their conduct causes such fear.
(ii) The conduct mentioned in subsection (i) consists of
(a) repeatedly following from place to place the other person or anyone known to them:
(b) repeatedly and persistently communicating with, either directly or indirectly, the other person or anyone known to them:
(c) besetting or repeatedly watching the dwelling-house, or place where the other person, or anyone known to them, resides, works, carries on business or happens to be: or
(d) engaging in threatening conduct directed at the other person or any member of the family, friends or colleagues or the other person.

**2. Disruption**

No person shall cause by action, threat or otherwise, a disturbance that the member knows obstructs any activity organized by the University of Toronto or by any of its divisions, or the right of another member or members to carry on their legitimate activities, to speak or to associate with others. For example, peaceful picketing or other activity outside a class or meeting that does not substantially interfere with the communication inside, or impede access to the meeting, is an acceptable expression of dissent. And silent or symbolic protest is not to be considered disruption under this Code. But noise that obstructs the conduct of a meeting or forcible blocking of access to an activity constitutes disruption.

**3. Offences involving property**

(a) No person shall knowingly take, destroy or damage premises of the University of Toronto.
(b) No person shall knowingly take, destroy or damage any physical property that is not her or his own.
(c) No person shall knowingly destroy or damage information or intellectual property belonging to the University of Toronto or to any of its members.
(d) No person, in any manner whatsoever, shall knowingly deface the inside or outside of any building of the University of Toronto.
(e) No person, knowing the effects or property to have been appropriated without authorization, shall possess effects or property of the University of Toronto.
(f) No person, knowing the effects or property to have been appropriated without authorization, shall possess any property that is not her or his own.
(g) No person shall knowingly create a condition that unnecessarily endangers or threatens destruction of the property of the University of Toronto or of any of its members.

**4. Unauthorized Entry or Presence**

No person shall, contrary to the expressed instruction of a person or persons authorized to give such instruction, or with intent to damage or destroy the premises of the University of Toronto or damage, destroy or steal any property on the premises of the University of Toronto that is not her or his own, or without just cause knowingly enter or remain in or on any such premises.

**5.Unauthorized Use of University Facilities, Equipment or Services**

(a) No person shall knowingly use any facility, equipment or service of the University of Toronto contrary to the expressed instruction of a person or persons authorized to give such instruction, or without just cause.
(b) No person shall knowingly gain access to or use any University computing or internal or external communications facility to which legitimate authorization has not been granted. No person shall use any such facility for any commercial, disruptive or unauthorized purpose.
(c) No person shall knowingly mutilate, misplace, misfile, or render inoperable any stored information such as books, film, data files or programs from a library, computer or other information storage, processing or retrieval system.

6.False charges

No person shall knowingly or maliciously bring a false charge against any member of the University of Toronto under this Code.

7. Aiding in the Commission of an Offence

No person shall counsel, procure, conspire with or aid a person in the commission of an offence defined in this Code.

8.Refusal to Comply with Sanctions

No person found guilty of an offence under this Code shall refuse to comply with a sanction or sanctions imposed under the procedures of this Code.

9.Unauthorized Possession or Use of Firearms or Ammunition

No person other than a peace officer or a member of the Canadian Forces acting in the course of duty shall possess or use any firearm or ammunition on the premises of the University of Toronto without the permission of the officer of the University having authority to grant such permission.
Note: The President of the University or another senior officer designated by the President has been given the authority to grant such permission for the premises of the University of Toronto under the authority of the Governing Council of the University. The President has designated the Vice-President, Business Affairs, who is the Chief Administrative Officer of the University to exercise this authority. Various officers of institutions federated with the University of Toronto have authority to grant such permission with respect to the premises of the federated institutions.

**C. Procedures**

**1. General**

(a)The University shall establish a centrally appointed pool of trained Investigating and Hearing Officers, who shall be available to the divisions, at the discretion of the head of the division, if that is considered appropriate or preferable for any reason.
(b)Each division shall appoint an Investigating Officer and a Hearing Officer, who may be student, staff or faculty members from that division.
(c)Whether the incident is investigated locally or centrally, every effort shall be made to conclude the case through to delivery of a final decision within the University within one year from the alleged incident of misconduct.
(d) Pursuant to the provisions of Section D., interim conditions may be imposed by the head of the division.
(e) For the purposes of confidential and central record keeping, a one-page summary of the outcome of all investigations, whether or not they have proceeded to a Hearing, shall be copied to the Judicial Affairs Officer in the Office of the Governing Council.
(f) Whenever possible and appropriate, informal resolution and mediation shall be used to resolve issues of individual behaviour before resort is made to formal disciplinary procedures.

**2. Specific**

(a)An Investigating Officer shall be appointed for a term of up to three years by the principal, dean or director (hereinafter called "head") of each faculty, college or school in which students are registered (hereinafter called "division"), after consultation with the elected student leader or leaders of the division, to investigate complaints made against student members of that division. Investigating Officers shall hold office until their successors are appointed.
(b) A Hearing Officer shall be appointed for a term of up to three years by the council of each division to decide on complaints under this Code made against student members of that division. Hearing Officers shall hold office until their successors are appointed.
(c)If the Investigating Officer is unable to conduct an investigation, or the Hearing Officer is unable to conduct a hearing, or where the head of the division believes on reasonable grounds that the appointed officer is inappropriate to conduct the particular investigation or chair a particular hearing, then the head of the division shall seek an appointment from the central pool for that particular case. If the head of the division intends to request either suspension from registration or expulsion from the University as a sanction in a particular case, or if the case appears to the head of the division to require a Hearing Officer with legal qualifications, then the Senior Chair of the University Tribunal may, on the application

of the head of the division, appoint a legally qualified person as Hearing Officer for the particular case.
(d) Where the head of the division has reason to believe that a non-academic offence, as defined in this Code, may have been committed by a student member or members of the division, the Investigating Officer will conduct an investigation into the case. After having completed the investigation, the Investigating Officer shall report on the investigation to the head of the division. If the head of the division concludes, on the basis of this report, that the student or students may have committed an offence under the Code of Student Conduct, the head of the division shall have the discretion to request that a hearing take place to determine whether the student or students have committed the offence alleged.
(e)The hearing will be chaired by the Hearing Officer. The case will be presented by an Investigating Officer, who may be assisted and represented by legal counsel. If the right to a hearing is waived, or after a hearing, the Hearing Officer will rule on whether the student or students have committed the offence alleged and may impose one or more sanctions as listed below. The accused student or students may be assisted and represented by another person, who may be legal counsel.
(f)Appeals against decisions of bodies acting under authority from the council of a division to hear cases arising out of residence codes of behaviour may be made to the Hearing Officer of the division, where provision therefor has been made by the council of the division.
(g) Appeals against the decision of the Hearing Officer may be made to the Discipline Appeals Board of the Governing Council.
(h) Where the head of a division has reason to believe that a non-academic offence may have been committed by a group of students including students from that division and from another division or divisions, the head may consult with the head of the other division or divisions involved and may then agree that some or all of the cases will be investigated jointly by the Investigating Officers of the divisions of the students involved and that some or all of the cases will be heard together by the Hearing Officer of one of the divisions agreed upon by the heads and presented by one of the Investigating Officers agreed upon by the heads.

**D. Interim Conditions and Measures**

**1. Interim Conditions: Ongoing Personal Safety**

In those cases where the allegations of behaviour are serious and, if proven, could constitute a significant personal safety threat to other students or members of the University community, the head of the division is authorized to impose interim conditions that balance the need of complainants for safety with the requirement of fairness to the respondent student. The interim conditions are in no way to be construed as indicative of guilt, and shall remain in place until the charges are disposed of under the Code's procedures.

**2. Interim Measures: Urgent Situations**

In some circumstances, such as those involving serious threats or violent behaviour, it may be necessary to remove a student from the University. Where the head of the division has requested an investigation by the Investigating Officer and the investigation is pending, the Vice-President & Provost (or delegate) may, on the advice of the head of the division, suspend a student or students temporarily for up to three working days if, in the opinion of the Vice-President & Provost (or delegate), there is reasonable apprehension that the safety of others is endangered, damage to University property is likely to occur, or the continued presence of the student(s) would be disruptive to the legitimate operations of the University. The student(s) shall be informed immediately in writing of the reasons for the suspension and shall be afforded the opportunity to respond. Any such temporary suspension must be reviewed by the Vice-President & Provost (or delegate) within the three-day temporary suspension period, following a preliminary investigation, and either revoked or continued. If the suspension is continued, the student(s) may appeal to the Senior Chair (or delegate), or the Associate Chair (or delegate) of the University Tribunal, who shall hear and decide on the appeal within five days.

**E. Sanctions**

The following sanctions or combinations of them may by imposed upon students found guilty of committing an offence under this Code. In addition, students found to have committed an offence may be placed on conduct probation for a period not to exceed one year, with the provision that one or more of the following sanctions will be applied if the conduct probation is violated.

**1.** Formal written reprimand
**2.** Order for restitution, rectification or the payment of damages
**3.** A fine or bond for good behaviour not to exceed $500
**4.** Requirement of public service work not to exceed 25 hours
**5.** Denial of access to specified services, activities or facilities of the University for a period of up to one year

The following two sanctions, which would directly affect a student's registration in a program, may be imposed only where it has been determined that the offence committed is of such as serious nature that the student's continued registration threatens the academic function of the University of Toronto or of any of its divisions or the ability of other students to continue their programs of study. Where the sanction of suspension and/or expulsion has been imposed on a student, the Vice-President & Provost (or delegate) shall have the power to record that sanction on the student's academic record and transcript for such length of time as he or she considers appropriate. A sanction of suspension shall be recorded on the student's academic record and transcript for a period of five years. The following wording shall be used: "Suspended from the University of Toronto for reasons of non-academic misconduct for a period of [length of suspension], [date]." A sanction of expulsion shall be permanently recorded on a student's academic record and transcript. The following wording shall be used: "Expelled from the University of Toronto for reasons of non-academic misconduct, [date]."

**6.** Suspension from registration in any course or program of a division or any division for a period of up to one year.
**7.** Recommendation for expulsion from the University.

**Memorandum on the Maintenance and Use of the Records of Non-Academic Discipline Proceedings**

**1. Keeping of Records**

Records must be kept in all cases that have been the subject of an investigation and have resulted in the imposition of a sanction, whether or not the student has waived the right to a hearing. Likewise, a Record of the Proceedings of Non-Academic Discipline Hearings must be kept in all cases that have proceeded to a Hearing.

**2. Composition of Record**

The Record of Proceedings on Non-Academic Discipline cases shall comprise:
(a) the written report of the Investigating Officers, if any;
(b) the Notice of Hearing (including the offence charged);
(c) documentary evidence filed at a Hearing;
(d) the decision of the Hearing Officer and the reasons therefor.

**3. Storage of Records**

The Records of the Proceedings of Non-Academic Discipline Hearings shall be stored in the office of the head of the division.

**4. Records of the Investigating Officer**

Where the investigation has not proceeded to a Hearing, the records and notes of the Investigating Officer shall be kept and may have a bearing on the decision to prosecute in a future case. Where a sanction has been imposed, a copy of the letter of sanction to the student shall be filed, in confidence, with the Judicial Affairs Officer, Office of the Governing Council.

**5. Publishing of Records**

Decisions of the Hearing Officer, including the name of the respondent, the offence and the sanction, shall be reported to the Vice-President & Provost, who shall convey the information, anonymously and in statistical form, annually to the University Affairs Board. A Hearing Officer or the Discipline Appeals Board may recommend to the Vice-President & Provost that the nature of the offence and the sanction be published in the University newspapers. Where circumstances warrant, they may also order the publication of the name of the person found to have committed the offence. The Vice-President & Provost shall have the discretion to withhold publication of the name of the person.

**6. Use of Records**

Records of previous convictions may be taken into account in imposing a sanction.

**7. Tape Recordings of Hearings**
The Hearing Officer shall ensure that a tape recording is made of all sessions of a Hearing. Such tape recordings shall be kept by the head of the division for at least 90 days after notice has been given of the decision of the hearing.

**Memorandum of Procedures for Hearings Arising from the Code of Student Conduct**

**1.** Complaints about the alleged commission of any offence under the Code of Student Conduct may be made in writing by any person ("the complainant") to the principal, dean or director ("the head") of the college, faculty or school ("the division") in which the student or students who are alleged to have committed the offence ("the accused") are or were registered.

**2.** The head of the division shall consider the written complaint and shall determine if the conduct complained of appears to fall under the Code of Student Conduct. If it does not appear to fall under the Code of Student Conduct, the head may take whatever other action he or she deems appropriate to the circumstances, including communication to the complainant of the conclusion he or she has drawn. Where a student's conduct comes to light after a student has left the University, the head of the division may decide to proceed, if the seriousness of the allegation warrants such action.

**3.** If the head of the division considers that the conduct complained of appears to fall under the Code of Student Conduct, he may request the Investigating Officer to conduct a discreet investigation of the case and to make a report to him or her.

**4.** If, on the basis of the report of the Investigating Officer, the head of the division concludes that the accused may have committed an offence under the Code of Student Conduct, he or she will have the discretion to request that a hearing take place to determine whether the accused has committed the offence alleged.

**5.** To initiate a hearing, the head of the division shall give written notice to the accused indicating the nature of the complaint, the offence alleged and setting a date, time and place for a hearing to provide an opportunity for the accused to respond to the allegations made. The notice shall indicate that if the accused does not appear at the hearing, the hearing may proceed in the absence of the accused.

**6.** The hearing will be chaired by the Hearing Officer, who shall not have been involved in the investigation leading up to the decision to request a hearing, and who shall make a decision on the basis of evidence presented at the hearing.

**7.** Hearings shall be conducted in an informal manner, in accordance with the principles of natural justice, and the Hearing Officer shall not be bound to observe strict legal procedures. Procedural defects will not invalidate the proceedings unless there has been a substantial wrong or denial of natural justice.

**8.** The parties to the hearing are the head of the division, represented by the Investigating Officer, who may be assisted and represented by legal counsel, and the accused, who may be assisted and represented by another person, who may by a lawyer. Both parties shall be allowed to call, examine and cross-examine witnesses and present evidence and argument.

**9.** Hearings shall be open to members of the University unless the Hearing Officer decides there is sufficient cause to provide otherwise.

**10.** The Hearing Officer is not bound to conduct the hearing according to strict rules of evidence. Evidence may be received in written and oral form.

**11.** The Hearing Officer may take note of matters generally within the knowledge of members of the University community.

**12.** The accused may waive the right to a hearing under these procedures, in which case the Hearing Officer will rule on whether the accused has committed the offence alleged and impose one or more of the sanctions listed in the Code of Student Conduct.

**13.** After a hearing, the Hearing Officer shall rule on the complaint and, where the Hearing Officer finds that the accused has committed an offence, shall impose one or more of the sanctions listed in the Code of Student Conduct and give reasons for the decision. A copy of the letter to the student imposing the sanction shall be copied, in confidence, the Judicial Affairs Officer, Office of the Governing Council.

**14.** The onus of proof is on the head of the division, who must show on clear and convincing evidence that the accused has committed the offence alleged.

**15.** Any penalty or remedy shall be stayed pending the outcome of any appeal to the Discipline Appeals Board.

**ACCESS TO STUDENT ACADEMIC RECORDS**

The University of Toronto has established an official policy on Access to Student Academic Records. The full text is available in the Office of the Dean, and the Registrar. The extracts published below provide an overview of the main points of the policy.

**1. Definition of Official Student Academic Records**

(a) Registration and enrolment information; fees forms; basis for a student's admission such as the application and supporting documents.
(b) Results for each course and academic period.
(c) Narrative evaluations of a student's academic performance, used to judge his/her progress through an academic program.
(d) Results of any petitions and appeals filed by a student.
(e) Medical information relevant to a student's academic performance which has been furnished at the request or with the consent of the student concerned.
(f) Letters of reference which may or may not have been provided on the understanding that they shall be maintained in confidence.
(g) Personal information that is required in the administration of academic records such as name, address, telephone number, citizenship, social insurance number.

**2. Access to Official Student Academic Records**

**(a) Access by a Student**

Upon written request a student may, within 30 days of the receipt of the request, examine and have copies made of his/her academic record as defined above, with the exception of letters of reference which have been provided on the understanding that they shall be maintained in confidence. A student may, however, be advised of the identity of the authors of any confidential letters contained in his or her official academic record. A student has the right to challenge the accuracy of his or her official student academic record with the exception of those portions of the record which comprise letters of reference that have been provided or obtained on the expressed or implied understanding that they shall be maintained in confidence, and to have his or her official student academic record supplemented with comments so long as the sources of such comments are identified and the official student academic record remains securely within the custody of the academic division.

**(b) Access by Alumni and Former Students**

An alumnus or alumna or a former student may examine and have copies made of the portion of his or her official student academic record as defined in Section 1 above. Requests must be made in writing and the division shall respond within 30 days of receipt of the request.

**(c) Access by University Staff and Members of Official University Councils and Standing Committees**

Members of the teaching and administrative staff of the University and members of official University and divisional councils and committees shall have access to relevant portions of an official student's academic record for purposes related to the performance of their duties. A staff member requesting information must have a legitimate need to have the requested information for the effective functioning of the position or office. Access to medical information as defined in 1(e) above shall be granted to members of the teaching and administrative staff only with the prior expressed or implied consent of the student.

**(d) Access by University Campus Organizations**

Recognized campus organizations in the University of Toronto shall have access to registration and enrolment information as well as to the sessional address and telephone number of students named by that organization for the legitimate use of that organization. The campus organization must agree to use the name and address information only for the specific purpose for which it was provided.

**(e) Access by Others**

By the act of registration a student gives implicit consent for a minimal amount of information to be made freely available to all enquirers:
-the academic division(s), degree program(s) and the sessions(s) in which a student is or has been registered
-degree(s) received and date(s) of convocation.
Any other information contained in the official student academic record (with the exception of confidential letters of reference), shall be released to other persons and agencies only

with the student's prior expressed written consent, or on presentation of a court order, or otherwise under compulsion of law.

**(f) Refusal of Access**

The University reserves the right to withhold access to the statements of results and transcripts of students, alumni and former students who have outstanding debts or obligations to the University in accordance with the Policy on Academic Sanctions for Students Who Have Outstanding University Obligations.

The above is a condensation of the University of Toronto Policy on Access to Student Academic Records. The full text is available in the Office of the Dean.

**POLICY ON AUDITING OF COURSES**

**Definition**

An auditor may attend lectures and other class meetings, to take part in class discussions, and receive written confirmation of attendance. An auditor will not receive evaluations of participation, and will not be allowed to submit assignments or write examinations and tests, except by special and express permission. The University's Code of Student Conduct will apply to auditors.

**Priority for Access to Courses**

In all cases, students registered in the University will have priority over students who are not registered. Consideration for access to courses as auditors will be given in the following order:

In all cases students registered in the University who wish to audit courses have priority over students who are not registered in the University.

Registered Students Who Wish to Audit.

**1.** Students who are registered and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.

**2.** Students registered in the University and in the faculty in which the course will be audited have priority over registered students from other faculties.

**3.** Students who are registered in the University or who have graduated from the University, and who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement, and over other applicants or admission who wish to audit courses.

**Non-registered Students Who Wish to Audit**

**4.** Students from other universities who are counselled to audit a course have priority over students who seek to audit without counselling or other academic endorsement.

**5.**All other persons who wish to audit.

**Divisional Discretion**

**1.** No faculty, school or college is required to make courses accessible by any individual as an auditor except when it has counselled a registered student to audit the course.

**2.** If a faculty, school or college does make courses accessible by auditors, it will follow this policy, and may restrict access to:

a. Student registered in the faculty, school or college

b. Students registered in the University

c. Students who do not wish to receive Certificates of Attendance.

**3.** If a faculty, school, or college decides to make courses accessible by auditors, the final determination of whether or not a person should be allowed to audit and whether or not space is available or an auditor in the course will be made by the instructor, except when the course has been formally filled.

**4.** If a faculty, school or college decides not to make courses accessible by auditors, instructors do not have discretion to allow auditing in their individual courses.

**Certificates of Attendance**

**1.** A faculty, school, or college may issue Certificates of Attendance to auditors who have attended at least 75 % of the meetings of the class.

**2.** Students who wish to receive a Certificate of Attendance must accordingly notify the instructor in writing at or before the first meeting of the class, otherwise the faculty, school, or college is under no obligation to issue a certificate.

**3.** Records of attendance must be kept for students who wish to receive a Certificate of Attendance.

**4.** No credit will be given for a Certificate of Attendance if an auditor later registers or re-registers in the course or in the University. Certificates of Attendance will not be part of the Official Student Academic Record.

**5.** Certificates of Attendance may be issued only once. Replacements will not be issued.

**Fees**

**1.** Students registered in the University and employees of the University will not be charged an audit fee for auditing except in cases where Certificates of Attendance are requested.

**2.** Auditors who are not registered in the University or are not employees or the University will be charged an audit fee at a minimum of 40% of the respective tuition fee for registered students, as will students who are registered in the University and employees of the University who request Certificates of Attendance.

**3.** Revenue from auditing fees will be divisional income, and will be collected by the division.

**4.** All auditors will be charged the same administrative user fees and cost-recovery fees as registered students. Costs of supplies, field trips, and any costs and incidental expenses shall be met by all auditors even in cases where University and Ministry policies prohibit such fees for registered students.

**5.** The auditing fee is for auditing only. Non-registered students who wish to use other University services (for example, the University of Toronto Library) may have access to them on terms normally available to members of the community at large.

6. Audit fees must be paid by October 1, February 1, and July 1 in each session respectively. Audit fees will not be refunded.

# NOTES

# NOTES

## OFFICERS OF THE UNIVERSITY
## (2004-2005)

| | |
|---|---|
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| Director, Office of the President and Assistant Vice-President | B. FitzPatrick, B.A., M.A., Ph.D. |
| Assistant Vice-President, Alumni and Development | R. Frankle, B.A. |
| Assistant Vice-President, Human Resources | C. Sass-Kortsak, B.Sc.N.,L.L.B. |
| Assistant Vice-President, Technology Transfer | P. Munsche, B.A., M.A., Ph.D. |
| Chief Capital Projects Officer | J. Bisanti, B. Tech. |
| Acting Assistant Vice-President, Facilities and Services | R. Swail, B.A. |
| Acting Chief Financial Officer | S. Brown, B.A., M.B.A. |
| Chief Librarian | C. Moore, B.A., M.L.S. |
| University Registrar | K.J. Swift, B.Sc., M.Ed. |

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# AT THE FACULTY OF MUSIC

ARTISTS IN RESIDENCE
GRYPHON TRIO
Annalee Patipatanakoon, violin
Roman Borys, cello
James Parker, piano

VISITING ARTISTS
ST. LAWRENCE STRING QUARTET
Geoff Nuttall, violin
Barry Shiffman, vioin
Lesley Robertson, viola
Christopher Costanza, cello

ARTISTS IN RESIDENCE
NEXUS
Clockwise from the Top:
Russell Hartenberger, Bill Cahn, Bob Becker,
Garry Kvistad, Robin Engelman